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THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

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Dame Kiri Te Kanawa is indeed a woman of many parts. However, her career both onstage and as a recording artist is characterized by a constant quest for perfection. No wonder then that one of her most treasured possessions is her Rolex Lady Datejust. For the rigorous standards of precision required to bring together its many parts are commensurate with those that Dame Kiri applies to the discipline of her own performance. Whoever she may be.

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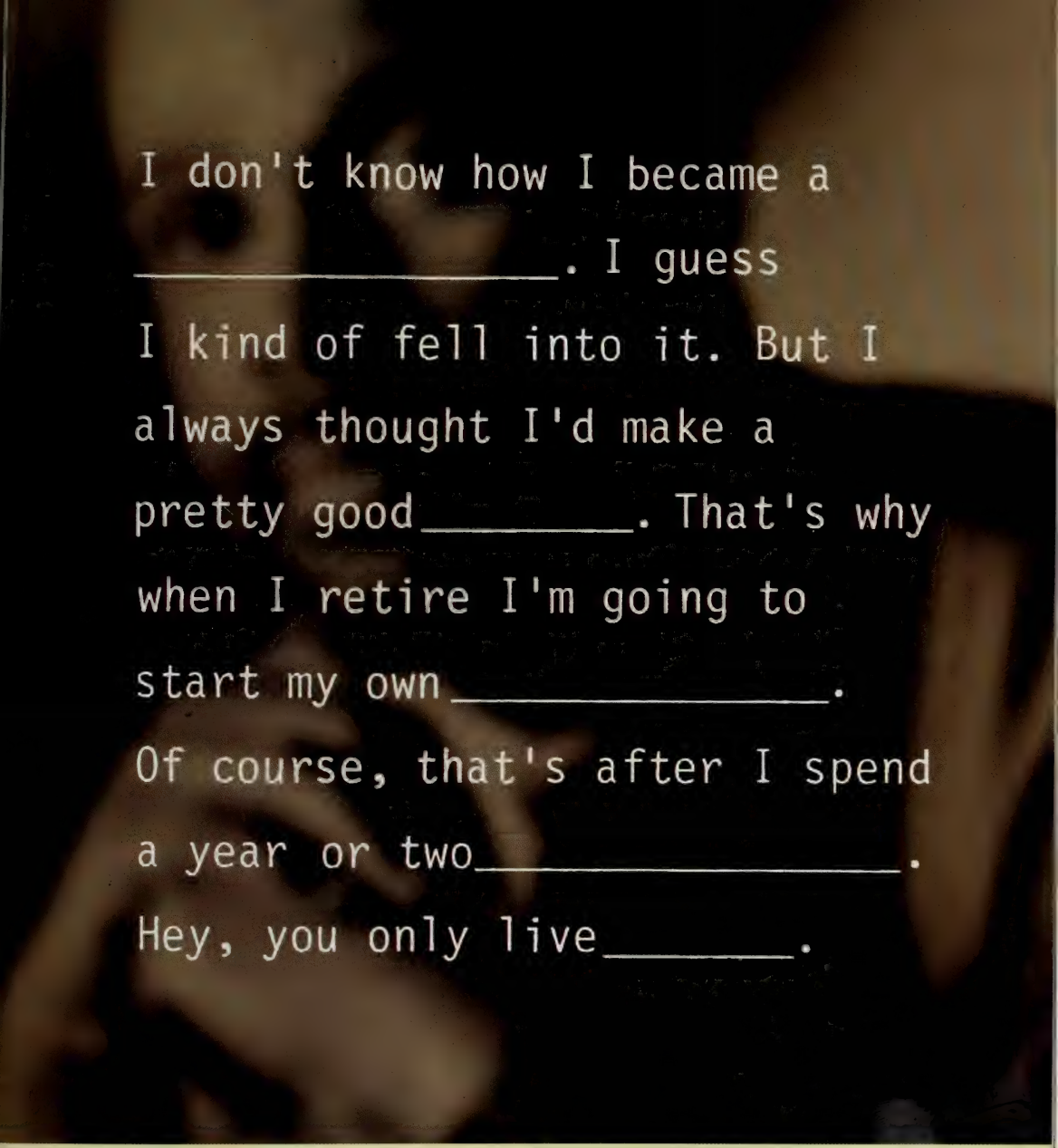
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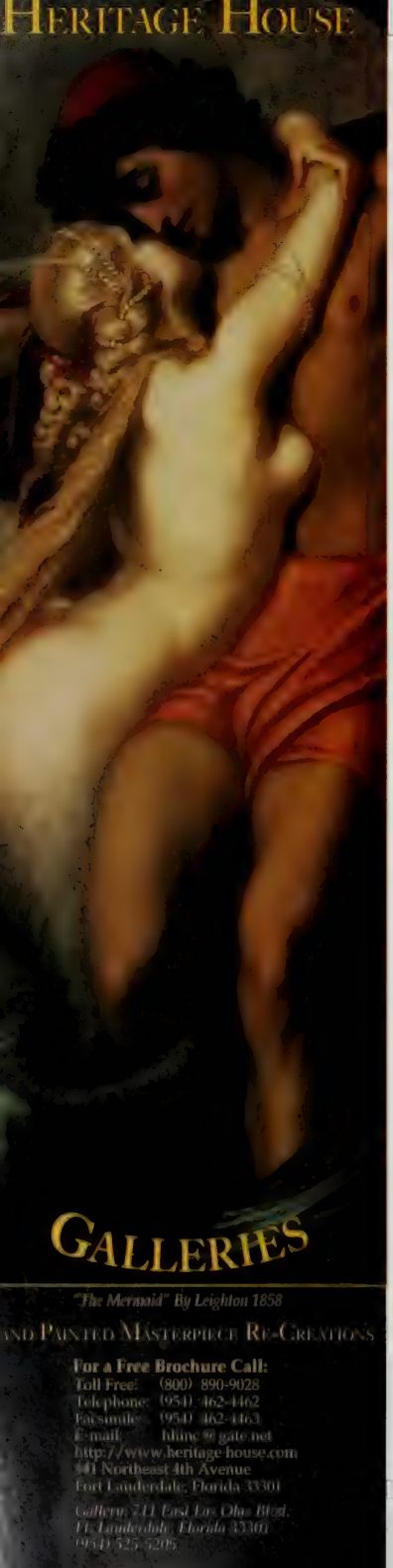
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"NANCY COLLINS'S METHOD OF EXPRESSION IS LIKE A RAY OF SUNSHINE."

It was lovely to see the story on Amalienborg ("A Royal Restoration in Denmark," March 1998), perhaps the most elegant royal residence in Europe, and Christian VII's renewed palace. I was born in Denmark in the same decade as Queen Margrethe, and the article was like a visit home.

AGNETE KAY
CALGARY, ALBERTA, CANADA

Your two fantastic stories "Exotic Beauty on Long Island" and "New York Geometries" (March) reassure me that the adventuresome but precise mix of different artistic and cultural influences is an invaluable tool in the hands of architects and designers. Now I know that my Lebanese and Venezuelan background will be an inspiration rather than an obstacle in the design and decoration of my new house.

ASTRID MATTAR
BOSTON, MASSACHUSETTS

The March issue was terrific. Nothing beats *Architectural Digest* when it publishes such a splendidly diverse group of homes and lifestyles. Well done!

MATTHEW WHITE
PASADENA, CALIFORNIA

I recently discovered Nancy Collins's delightful article (Guest Speaker) in the March issue. Collins's method of expression is like a ray of sunshine. A good example is "Instantly fatigued, I dropped into a chair (Louis XIV? Herb the First? Who knew?)." I am a Herb the First.

HERBERT J. WEBER
LAKEWOOD, ILLINOIS

I was appalled to see that your magazine condones the collecting of purloined Asian cultural artifacts. The article "Swiss Diplomacy" (March) draws attention to the four Chinese ancestral portraits on page 196. Portraits of this genre are intended for ancestor worship and are typically painted while a person is alive. After the subjects' death, the portraits are used as objects of worship and are presented with offerings on an ongoing basis. Many times these portraits are stolen from family temples and sold as collectible art. *Architectural Digest*, a magazine that prides itself on being culturally astute, should have known that this was in poor taste.

D. JONATHAN BILODEAU
CHAPPAQUA, NEW YORK

I was disappointed with the photo coverage of the residence featured in "Fresh View for Tennessee" (March). After reading the text, I realized that the pictures did not do justice to the described qualities of the house. For example, the photos give no hint of the sheer size of the building. I would have liked to see some views that revealed the scale and demonstrated how that much space is actually used.

ERIC WENOCUR
SILVER SPRING, MARYLAND

I was delighted to see your well-written article about my favorite people and places ("AD Shopping: Tokyo Traditions," March). I thought you should know that the Okinawan bottle on the *tansu* at the store Kashou (page 64) was used not for oil but for holding Okinawan liquor, which is served on celebratory occasions.

BETTY HOFFMAN
OKINAWA, JAPAN

I have enjoyed *Architectural Digest* for years and have traveled with you around the world. However, other than an article about Dan Aykroyd's farmhouse that appeared several years ago, I haven't seen many articles about Canadian homes, architects or designers in your magazine. I would certainly like to know what is happening in my own country so that I can compare it with what I see elsewhere.

CAROLE BEATON
BANFF, ALBERTA, CANADA

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KENNETH HEYMAN

Over the years, we've had the privilege of publishing some of the world's best writers in our pages. None was more lucid, more knowledgeable or more entertaining than Brendan Gill. In his many articles for Architectural Digest, he wrote on everything from architecture to Hollywood to his beloved New York City, each piece distinguished by his vigorous intellect, his unflagging enthusiasm and his incomparable prose style. Fittingly, our tribute to Brendan Gill, which appears on page 26 of this issue, has been fashioned from his own words. In our August issue, look for a summer house that architect Jaquelin Robertson designed for 60 Minutes producer Don Hewitt on the east end of Long Island; an exclusive tour of the breathtaking Rajvilas hotel, which opened in Jaipur, India, last December; and new interiors by Barbara Barry in Manhattan, Craig Wright in Utah and Stanley Falconer on Chicago's North Shore.

Paige Rense
Editor-in-Chief


JENNIFER MONTGOMERY

Gini Alhadeff's memoir, *The Sun at Midday: Tales of a Mediterranean Family*, was recently issued in paperback by The Ecco Press.

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward* for Doubleday.

Barbara Taylor Bradford is the author of 14 novels, including *A Woman of Substance*, *Act of Will*, *Remember* and *Angel*. *A Sudden Change of Heart* will be published by Doubleday early in 1999.

Beth Dunlop, an architecture critic and essayist living in Miami, wrote *Building a Dream: The Art of Disney Architecture* and *Miami Trends and Traditions*.

Brendan Gill was an *Architectural Digest* contributing writer. See page 26 for a special tribute.


ROSS KRAMONTH

Stephen A. Kliment is an architect and writer living in New York. His book *Writing for the Design Professional* will be published by W. W. Norton in July.

Elizabeth Lambert is an *Architectural Digest* contributing writer who lives in London.

Ann Landi has written for *Art & Antiques*, *The New York Times* and *Newsday* and is a contributing editor for *ARTnews*. She is currently working on an encyclopedia of art history for teenagers for Schirmer Books.

Carol Lutty, a New York journalist, writes frequently about art and design in Asia.

Victoria Newhouse is an architectural historian. Her latest book, *Towards a New Museum*, will be published this month by The Monacelli Press.


COURTESY ROBERT RECK

Robert Reck is an *Architectural Digest* contributing photographer. His work appeared in the book *Santa Fe Style*, and he is collaborating on two books about noted architects for The Monacelli Press.

Mildred F. Schmertz, an architect and journalist, is a former editor-in-chief of *Architectural Record*.

Judith Thurman, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. She is completing *Secrets of the Flesh: A Life of Colette* for Knopf.


BILLY CUNNINGHAM

William Weaver, an *Architectural Digest* contributing writer, won PEN translation awards for *The Name of the Rose* and *Foucault's Pendulum* by Umberto Eco. His book *A Legacy of Excellence: The Story of Villa I Tatti* was published last year by Harry N. Abrams. He is a professor at Bard College.

Cynthia Zarin's work has appeared in *The New York Times Magazine* and *The New Yorker*. Her most recent collection of poetry, *Fire Lyric*, was published by Knopf.

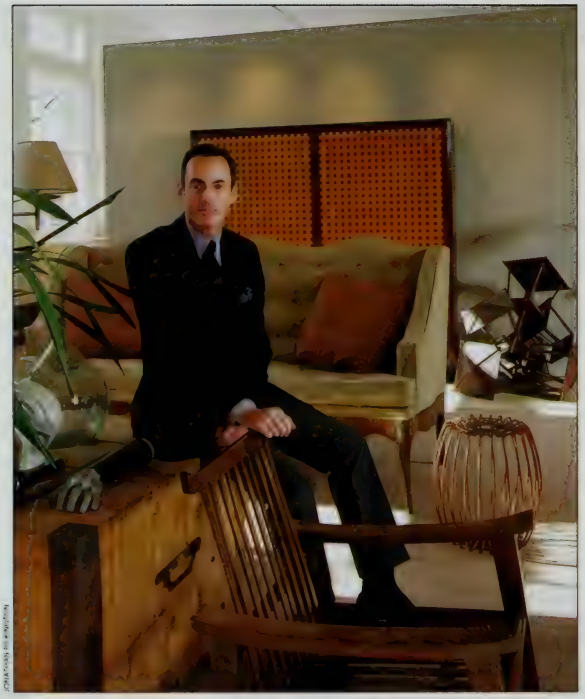


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He has an architectural eye, and he combines interesting shapes and objects from different periods," designer **David Kleinberg** (above) says of Jonathan Reed, who recently opened **Reed**, a showroom in London. He not only offers a selection of streamlined antiques, such as a turn-of-the-century steel-and-oak architect's table, a 19th-century military chest and an 18th-century Spanish fruitwood table with turned metal legs, he also sells his own designs, including an oversize wing chair upholstered in cream canvas, a lattice-fronted sycamore-and-mahogany cabinet and a slate-top table with a slate base in the form of an X. He also modernizes antiques, covering an 18th-century Provençal sofa with khaki. "Our work is about contrast and texture—the rough with the smooth, the textured with the plain," says Reed. "Why not put a purple-velvet-clad library ladder with oak treads together with a sleek bleached-oak-and-stainless-steel library table?" By appointment. Reed, 151A Sydney St., London SW3 6NT; 44-171-565-0066.

American Flag, **right, from McAdoo Rugs**

RUGS IN VERMONT

The hooked wool rugs of Vermont's McAdoo family have graced the floors of presidents, including George Bush, and both designers and celebrities, such as Candice Bergen (*AD*, Nov. 1994) and Ali MacGraw (*AD*, July 1997), have chosen from the more than 300 patterns available at **McAdoo Rugs**. Decorators from **Parish-Hadley** have used the zebra and other patterns; others request custom-made designs. The animal rugs are the most popular. "We draw the things we love," says Cynthia McAdoo, who designs the rugs with her husband, Preston, and her mother-in-law, Cynthia. "Preston does the bird rugs, and his mother is very good with animals. I love drawing chickens." The rugs are made of virgin wool in a 19th-century mill in North Bennington and by people working at home. McAdoo Rugs, 1 Pleasant St., North Bennington, VT 05257; 802/442-3563.

Lighthouse **runner, right, from McAdoo**

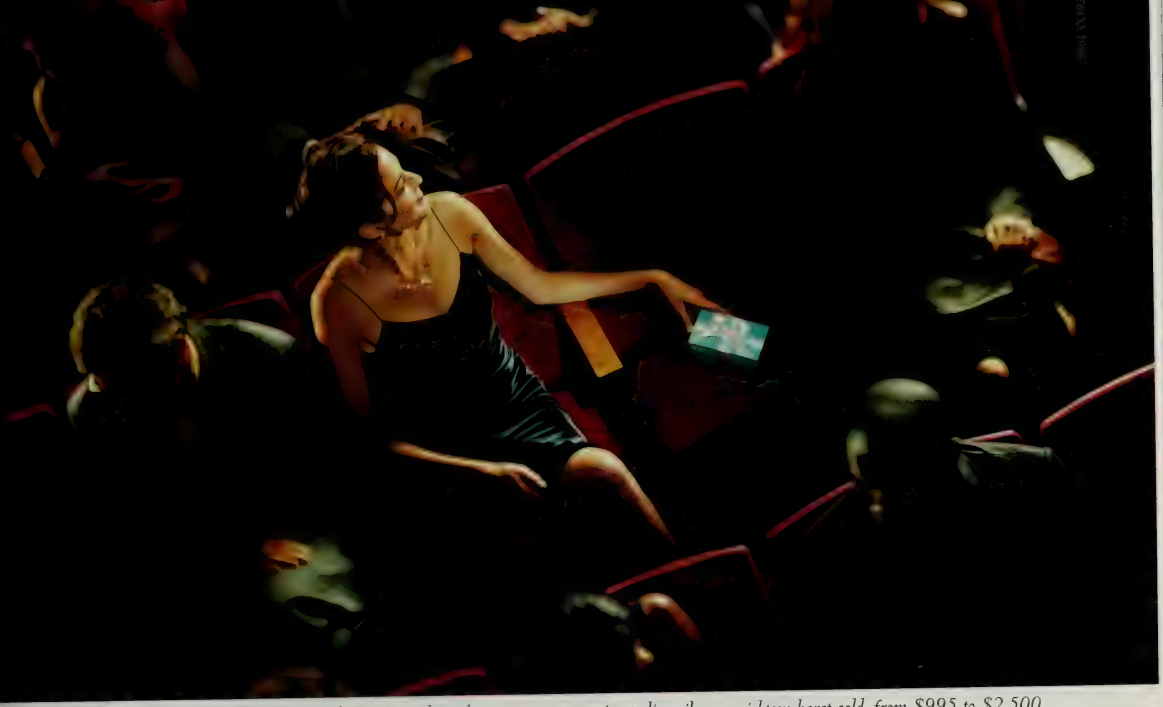


COURTESY MCADOO RUGS



COURTESY MCADOO RUGS

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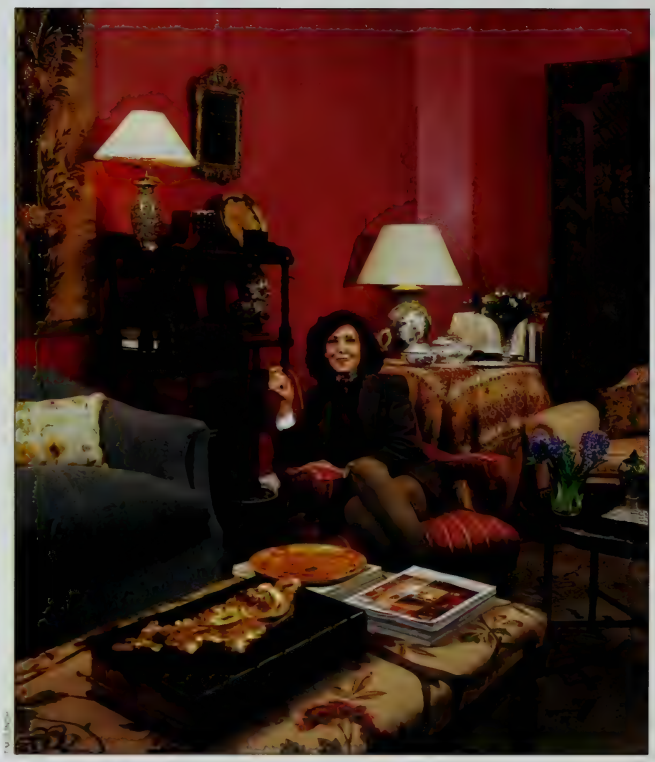


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SPOTLIGHT ON MADRID

"I have one rule with antiques—I only buy what I like," says Spanish designer **Rosa Bernal** (right), whose showroom in Madrid is a fully decorated apartment. But Bernal doesn't consider herself a dealer. Although she keeps furniture, accessories and artworks for future design projects at the apartment, where her staff of 15 works, she wants clients to see how she creates living and dining rooms, a gentleman's study, a kitchen, a bedroom and a bath. Throughout are the antiques she uses in her interiors, which include everything from country houses to financial companies. Bernal offers the gamut, from antique sofas, bergères and leather armchairs to an 18th-century English screen, a 19th-century porcelain cat and an 18th-century rug made in Cuenca. By appointment. Rosa Bernal, Calle Lagasca 92, 28006 Madrid; 34-1-431-22-21.





At Rosa Bernal in Madrid, a three-foot-tall gilt palm frond, above



A 17th-century gilt-wood finial, above, from Rosa Bernal

MEMENTOS FROM THE SEA





Earle Vandekar of Knightsbridge, known for 18th-century porcelain, portrait miniatures, Victorian shadow boxes and eglomise, has moved to a new space on Manhattan's Upper East Side, where longtime clients **Mario Buatta** and **Betty Sherrill** of McMillen Inc. look for Coalport, Spode, Chinese Export ware and Barr, Flight & Barr Worcester, made during the Regency. A current passion of Paul Vandekar, who heads the English family's antiques business, is wool-work pictures made by sailors in the 19th century (above left and above). Some depict ships in full sail; others feature such images as London's Tower Bridge. Earle Vandekar of Knightsbridge, 305 E. 61 St., New York, NY 10021; 212/308-2022.





BENEDICTE PETIT

Tino Zervudachi, above left, at Philippe Murat-David, above

HAUTE IN PARIS

As a boy, **Philippe Murat-David** would accompany his parents on shopping trips in Paris to look at Haute Epoque furniture. Murat-David now sells to designers the same furniture he admired as a youth. **Tino Zervudachi**, David Mlinaric's partner, likes the antiquarian's range of pieces, from a 17th-century Savoie strawwork commode and an Arts and Crafts side table to a 1950s Gio Ponti chair, a Pierre Chareau console and a pair of 20th-century green leather club chairs by Porteneuve. Since Murat-David loves Italian furniture, one might find a Baroque armchair designed by Francesco Paolo Tedesco in the mix. Philippe Murat-David, 3 rue de Beaune, 75007 Paris; 33-1-42-61-64-53. □

JAPANESE DECO

I'm a Japanese-art dealer, and I never thought I'd buy a book on Rodin, but he had a great influence on the early-20th-century craftsmen who became artists in their own right," says Jeffery Cline. He and his partner, Bill Knospe, sell Japanese modernist and Art Déco objects at their Seattle gallery, **Kagedo Japanese Art**. "A group of these craftsmen went to Paris and visited Rodin, who told them they weren't artists because art wasn't on the surface—it had to come from within," says Cline. "They returned and began creating pieces that reflected the fusion of high-precision Japanese technique with Western ideas." A writing box covered with red-, yellow- and black-lacquered patterns reveals Art Déco influences, and a ca. 1918 Yamada vase with swirling inlaid metal lines shows the artist's break with the Meiji tradition. Kagedo Japanese Art, 520 First Ave. South, Seattle, WA 98104; 206/467-9077.



DICK BUSHER

Japanese lacquered box at Kagedo in Seattle

Japanese modernist vase, below, at Kagedo



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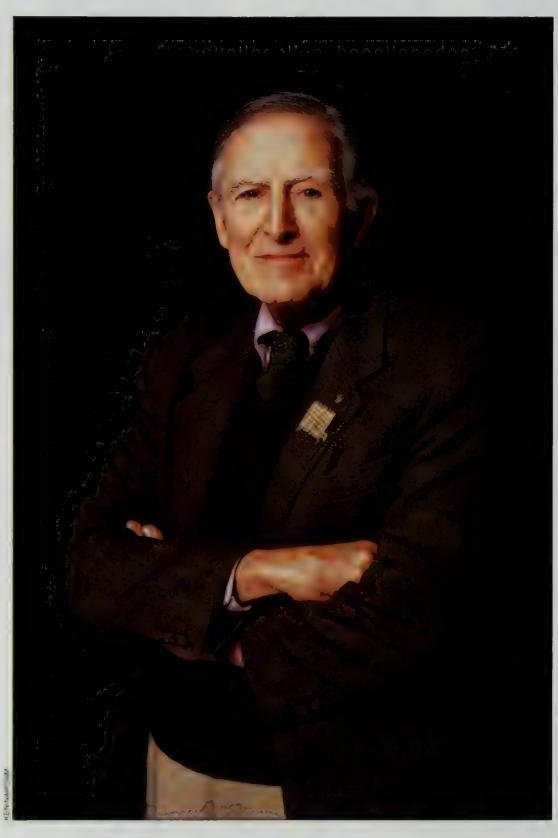
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CELEBRATING BRENDAN GILL

A PRODIGAL LEGACY OF WIT, ERUDITION AND PASSION

Starting in 1979, the extraordinary writer, architectural preservationist and New York civic leader Brendan Gill, who died last December, wrote more than one hundred articles for Architectural Digest. *We asked contributing writer Steven M. L. Aronson, who was the editor of eight of Brendan Gill's books, to select excerpts from the formidable array of Gill's* Architectural Digest *writings, which, Aronson notes, "add up to a kind of capsule biography of Brendan with his lifelong passions." We at* Architectural Digest *were fortunate to count Brendan Gill among our friends. Above all, we remain grateful to him for having lent us his remarkable voice over the past twenty years.*



IN THE BIG HOUSE IN HARTford, Connecticut, where I was born, I began as a small child overturning all the chairs that I was strong enough to move and covering them with sheets and blankets borrowed from nearby beds or from the linen closet. By these means, I produced a variety of many-colored tents and long dark vermiform passageways, which gave me something like the satisfaction that my prehistoric ancestors must have enjoyed in the dusky burrows of Newgrange.... I speak freely of my exceptional gifts as an infant architect because those gifts were never to be put to the test on a professional basis and therefore remain unchallengeable.... As an amateur, I have been in a position to learn more about architecture than most architects ever possess the leisure to do. It is a feast-or-famine profession—some would call it, less kindly, a dog-eat-dog profession—and the scramble for survival precludes the delectable indolent scholarship that to the amateur is as natural as breathing.... The supreme advantage of architecture as an avocation (or, to put it somewhat more coarsely, as a hobby) is that one is constantly in its presence. One can collect favorite buildings and architects as other enthusiasts collect coins or stamps, but the expense involved is incomparably less.

IT HAPPENED THAT IN 1940 my wife and I had come into possession of a small brown-shingled rustic bungalow in Norfolk, Connecticut. It had been built before the First World War as a summer hideaway for her parents, on a windswept meadow surrounded by deep pine woods, at the farthest possible remove from the main house on the property. By neighborhood standards the bungalow was little more than a shack, not intended to be observed by passersby, and until the moment when my wife and I commandeered it as *our* summer hideaway, the expectation was that it would soon be torn down. (The estimated cost of demolishing it was five hundred dollars, which, in the late 1930s, struck her family as an imprudently large sum to spend upon causing something not to exist.)... The towel racks in the two small baths were tree branches, some with sharp twigs still attached. A master of improvisation, my father-in-law had fashioned them by reaching through a window, breaking the branches off an adjacent sapling and then spiking them into place along the wall. To dry oneself after a shower without drawing blood was a family art.... Despite such hazards, the bungalow was a place in which people had always been happy.

THERE ARE SHELTERS ON every scale, for every purpose. Throughout the centuries, popes have been crowned in Saint Peter's, that inhumanly vast marble house of God; monarchs equally adept at pomp have met on the Field of the Cloth of Gold, in tents like palaces. In contemporary life we carry out our customs in a more modest fashion, among the informal daily collaborations of private and professional life; still, our customs are not less precious to us because of how casually we embrace and (often enough) neglect them.... The lares and penates of the ancient Romans were true household gods; guardians of the hearth, who could ward off evil spirits and dan-

continued on page 30


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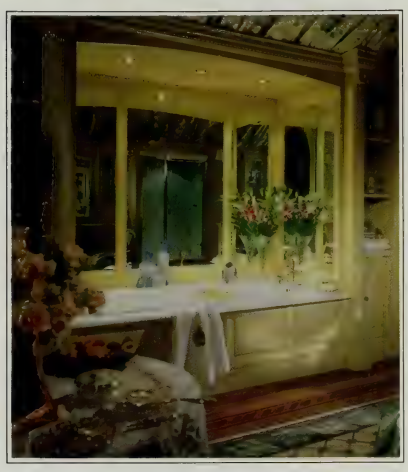
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gerous occasions. Our household gods, in direct descent from these tutelary divinities, are our possessions. They cannot guard us—on the contrary, we have to be continuously guarding *them*—but they provide us with the ever-welcome nourishment of the familiar; they are sacred to us as standing for something stronger and longer-lasting than we are.... Is it absurd for me—for all of us—to care so much for what are but objects? Fortunately, my great teacher, William Butler Yeats, is eloquent on the subject. He believes in the holiness that objects acquire through age and association. He says we do well to keep them for as long as we can and then face bravely, in whatever generation, the likelihood of their loss. I am content with his dictum. I glance round from a painted leather fire bucket to a Chelsea cow to a red-brown ancient edition of *Roderick Hudson*, and gradually I feel good magic stealing into me. They will keep me, those little, disguised gods, safe against the dark.

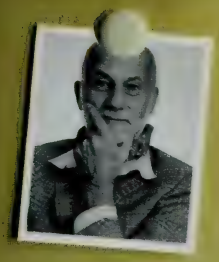


A FAVORITE HOBBY OF MINE IS TO TRACE the persistent dependence of American culture on the culture of ancient Rome—a phenomenon all the more remarkable at the present time, when the teaching of Latin, to say nothing of the teaching of Roman history, has been largely abandoned by our schools and universities.... Almost from the moment of its founding, the United States sought to mingle its roots with those of classic Rome. The very words employed to define us as a nation, from *United States* to *republic, president, Congress, senator* and *representative*, are obviously of Roman origin, and so initially was the architecture that was thought suitable for our public buildings: lofty, domed and pillared structures that would have looked perfectly at home in the Roman Forum. As for private dwellings, they, too, boasted many characteristic Roman traits, to the point where a plantation house of the antebellum period—again we are simultaneously speaking Latin and English—built on the banks of the Mississippi might well be mistaken at first glance for a pagan temple on the banks of the Tiber.... In the late nineteenth century and in the opening years of the twentieth, American architects saw nothing inappropriate in designing railroad stations in imitation of the Baths of Caracalla, banks in imitation of the Pantheon and football stadiums in imitation of the Colosseum, and this prolonged aesthetic obeisance to Rome has survived into our own time.

AS ONE MIGHT EXPECT, ARCHITECTS tend to be high on any list of born remodelers. One of the earliest of this company is the emperor Hadrian, who is given credit for designing the Pantheon and the Temple of Venus and Rome, and who laid out in the green hills near Tivoli an estate that has remained a model for elegant country living ever since.... As he crisscrossed the length and breadth of the Roman Empire, from England in the north (where he built the great wall named for him) to Palestine in the east, Hadrian would write back to the small army of architects employed at the villa, urging them to carry out whatever expansions and refinements might have occurred to him in the course of his travels: baths, belvederes, fountains and temples, many of them so daring in style that they anticipated the Italian Baroque architecture of some fourteen centuries later.... Frank Lloyd Wright was every bit as ardent and persistent a remodeler as Hadrian. Little by little and decade by decade, he turned a comparatively simple house on a hilltop in Spring Green, Wisconsin, into a vast country estate embracing thousands of acres. He called the house Taliesin, after a famous Welsh druid bard. In the 1930s he established a second Taliesin, on a similarly extensive scale, in the desert outside Scottsdale, Arizona. Unlike Hadrian, Wright had no slaves to do the hard physical labor of digging foundations, laying up masonry walls and framing timbered roofs. No matter! Instead, he created an ingenious system of disguised slavery, engaging a small army of disciples to put in long hours as laborers, field hands, house servants and draftsmen. Such was the force of his personality that these disciples *paid* Wright for the privilege of being at his beck and call. I used to visit Wright at one or another of the Taliesins, and it was wonderful to behold the graciousness with which the superb old rascal-genius would accept the drudgery of his serfs.

FOR THE ARCHITECTURE OF THE nineties, I predict a skull-cleaving donnybrook of opposing design intentions. To our bewilderment, in the seventies and eighties we found ourselves swept up in a pell-mell retreat from the Miesian austerities of rectilinear space; on the heels of that retreat came a renewal of interest in the long-abandoned traditional principles of the Beaux Arts. Under the self-limiting label of Postmodern, classic Roman columns, Gothic tracery and a veritable tidal wave of Victorian brown shingles swept unimpeded across the landscape. Now in 1990, I seem to detect that the parodic non-novelty of the Postmodern school has run its course. A similar fate is likely to befall the architecture of the so-called Deconstructivists, who wrestle with a deep thought until they can get it down on the ground and break its arm. The members of this school devise grand and sometimes impudent structural follies, but nobody can deny that they do so with zest.... Indeed, it is my theory that zest, which I define as a lavish expenditure of energy in an affirmative, yea-saying fashion, is to be the hallmark of the decade of the nineties, in painting, sculpture, music and moviemaking as well as in architecture.

continued on page 32



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CELEBRATING BRENDAN GILL

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LIKE VENICE, NEW YORK IS A SEA-CITY, and like the Venetians of the Renaissance its leaders have tended to be aggressive businessmen, eager to display their wealth and puissance by building grand palazzi and campanili, the latter of which we call skyscrapers (the very word being itself originally a mariner's term for a lofty sail).... Up to about twenty years ago, one of the chief defects of New York City was her lack of respect for the past.... Few New Yorkers appeared to have noticed anything peculiar about our custom of continuous demolition and rebuilding, with each generation expunging every visible trace in brick, stone and mortar of its outmoded predecessors. The result of this anti-historical prejudice is that only a tiny remnant of eighteenth-century buildings remains in New York; of nineteenth-century New York, much of it was in the course of being destroyed when, in the 1960s, the first organized attempts to preserve our local architectural heritage got under way.... Since that time, the cause of architectural preservation in New York City has seemed to flourish. Affirmatively, many individual buildings and a number of historic districts have been designated; negatively, certain catastrophes have been avoided.

FOR MANY YEARS MRS. ONASSIS SERVED with me as cochair of the annual benefit dinner of the Municipal Art Society in New York. She had joined the society in order to help us preserve Grand Central Terminal, at that moment threatened with having a grotesquely high office skyscraper plumped down on its roof.... It seemed to me—a friend, if not an intimate—that she played this public role with remarkable good humor.... At the head of the reception line at one of our annual benefit dinners, I performed the wholly unnecessary task of introducing Mrs. Onassis to the hundreds of guests filing past us.... Sparkling in manner and exquisitely dressed, she would appear eager to hear some anecdote begun by a pushy guest who, having successfully seized her hand, gave the impression of intending never to relinquish it. Mrs. Onassis would disengage her hand and pass the guest swiftly along, with so charming an air of uninterrupted attentiveness that the end of the anecdote would be heard, to his considerable bewilderment, by a fellow guest standing several feet away. Though the reception line seemed endless, the valorous Mrs. Onassis went on smiling.... Nowadays the utility of good manners is largely ignored. We forget, as Mrs. Onassis took care not to, that they are a superlative means of self-protection—a sort of fortress, composed of words and gestures instead of stone and mortar, that cannot be breached except with our consent.... On approaching Mrs. Onassis, new acquaintances would perceive that a distance measurable almost to the foot and inch stood between her and them, certainly then and perhaps in the future as well.... She could accept a compliment without in the least surrendering her sovereignty. Flattery established no bridge between her and the flatterer—however adroit the words chosen to praise her, her personal guardedness remained intact.

FEW ARCHITECTS IN HISTORY HAVE been able to resist the temptation to design their own houses, but surely no other architect in history has ever succumbed to the temptation six times. Even so, there is reason to believe that Charles Moore, who on the threshold of sixty is only now approaching the peak of his career, will go on considering himself a highly desirable client.

ONE HEARS BUILDERS PRATTLE OF "passive solar" houses, which is to say that when the sun shines on a house, the house is warmed by it; similarly, one hears young architects rhapsodize over "operable windows," which are windows that, marvelous to relate, are capable of being opened and shut. The best burglar alarm in the world, and one that uses no electricity whatsoever, is a barking dog; perhaps by the end of the eighties we will have invented a new name for him—Canicacophonic Systems, Inc., would do in a pinch.

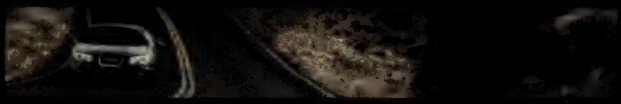
FORTUNATE IN THE POSSESSION OF children, grandchildren and great-grandchildren, the owners of a house on Nantucket intended to create a summer place that would provide happy memories for the entire family, and not alone for the four generations who enjoy the property today but for uncounted future generations as well. Whether consciously or unconsciously, this intention appears to lie behind the building of almost every summer place, for it is in summer that we succeed in coming together and weaving more of the fabric of family affection than in any other season.... If it is characteristic of summer places to foster family affection, it is also characteristic of them (as it is of families) to keep expanding. No one can doubt that someday a member of the third or fourth generation of this family will find some means of shinnying up the beams that support the twenty-seven-foot-high octagonal cupola of the poolhouse and stake a claim to that high, breezy place as his secret kingdom within a kingdom. And why not? What are heights for if not to be challenged by a child?



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TO THIS DAY OUR BODIES RESPOND chemically to the stimuli faced by our ancestors millennia ago. When we are frightened, the hair stands up on the back of our necks and adrenaline pours through our systems, assuring, among other things, that our blood will clot readily if we should be wounded. Surely it follows that our DNA also directs our responses in respect to shelter, which for our ancestors was a radically useful contrivance for survival. Despite his delicately modulated voice, his dandyism, his invincible gentlemanly arrogance, Frank Lloyd Wright was emo-

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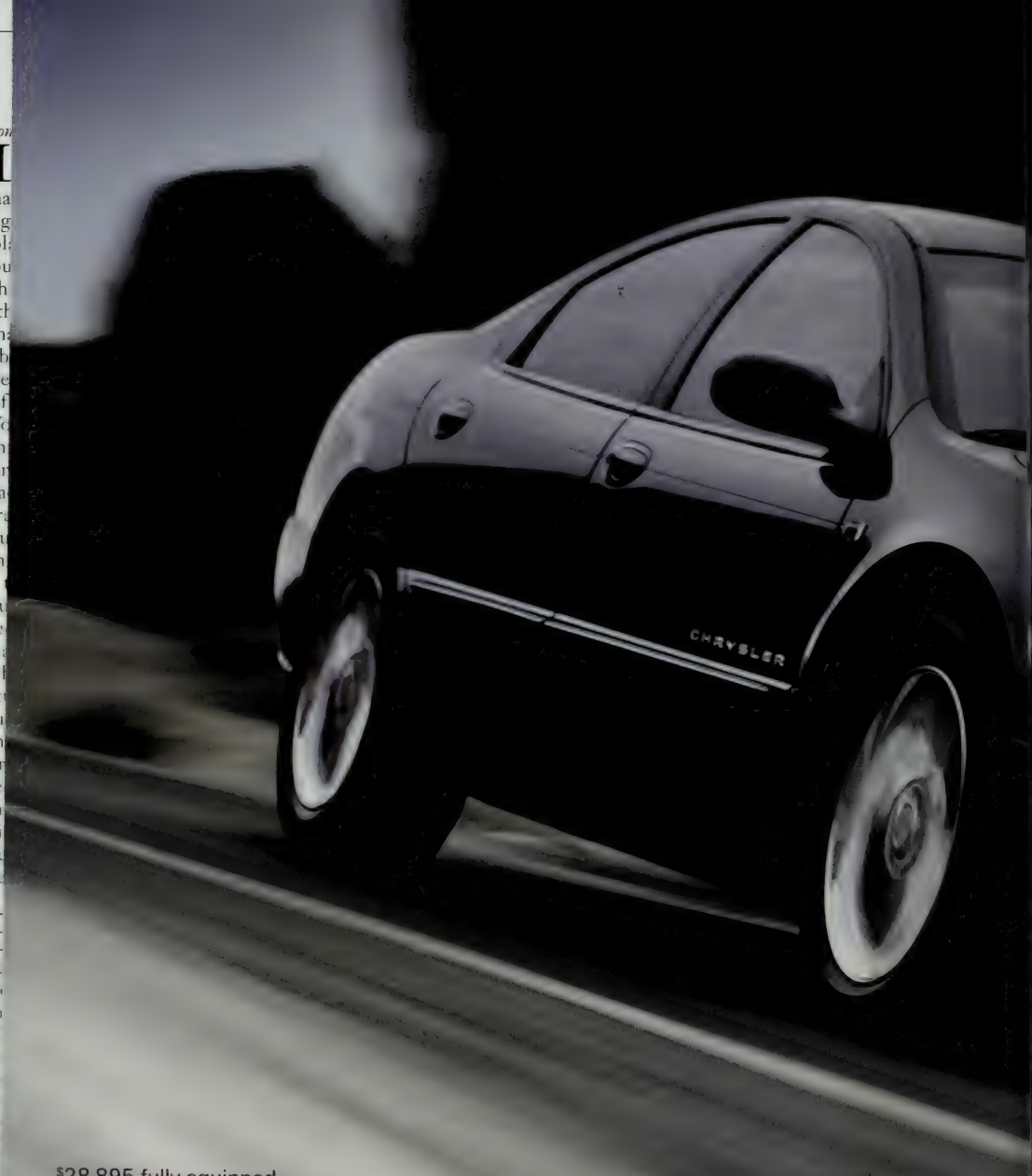


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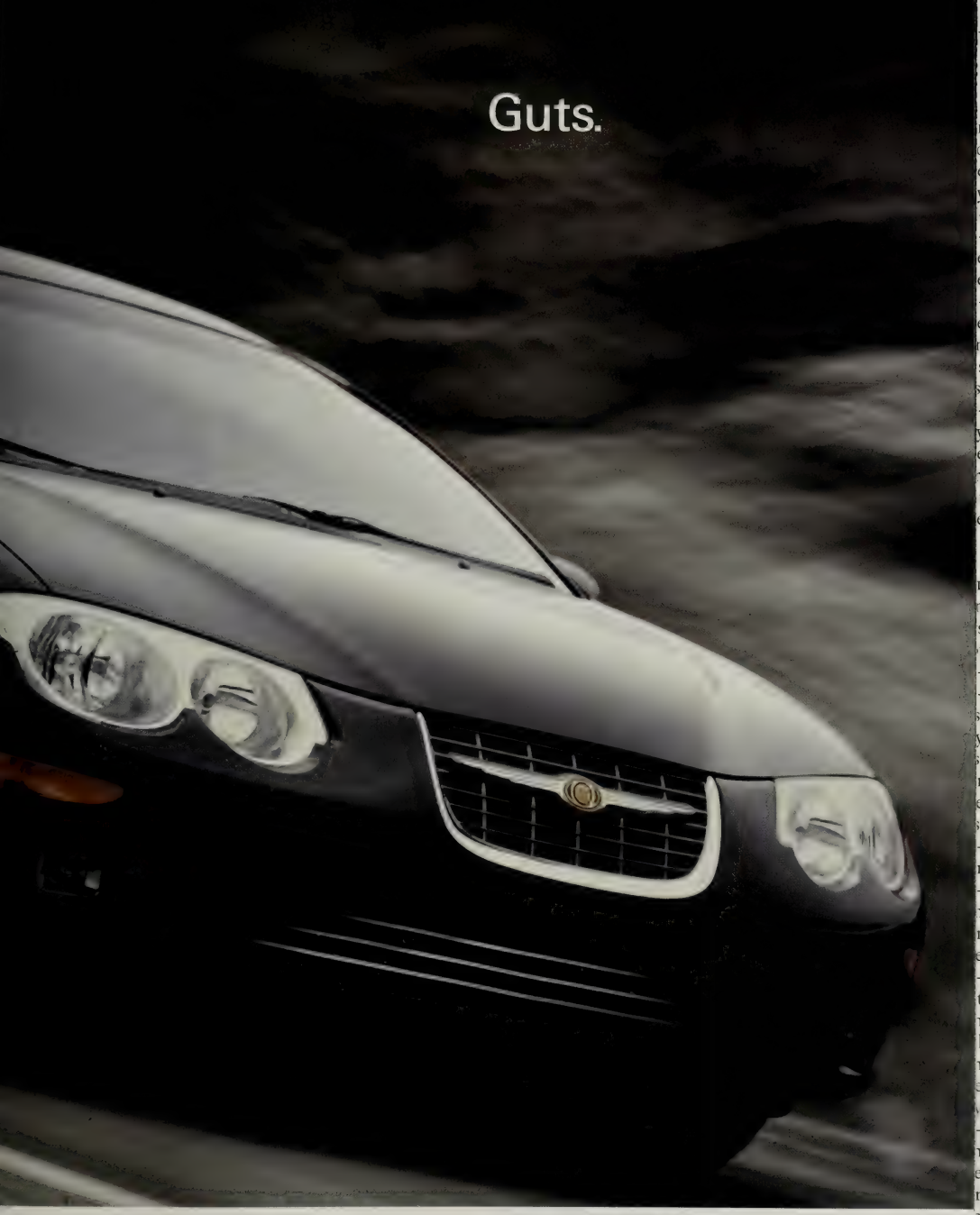
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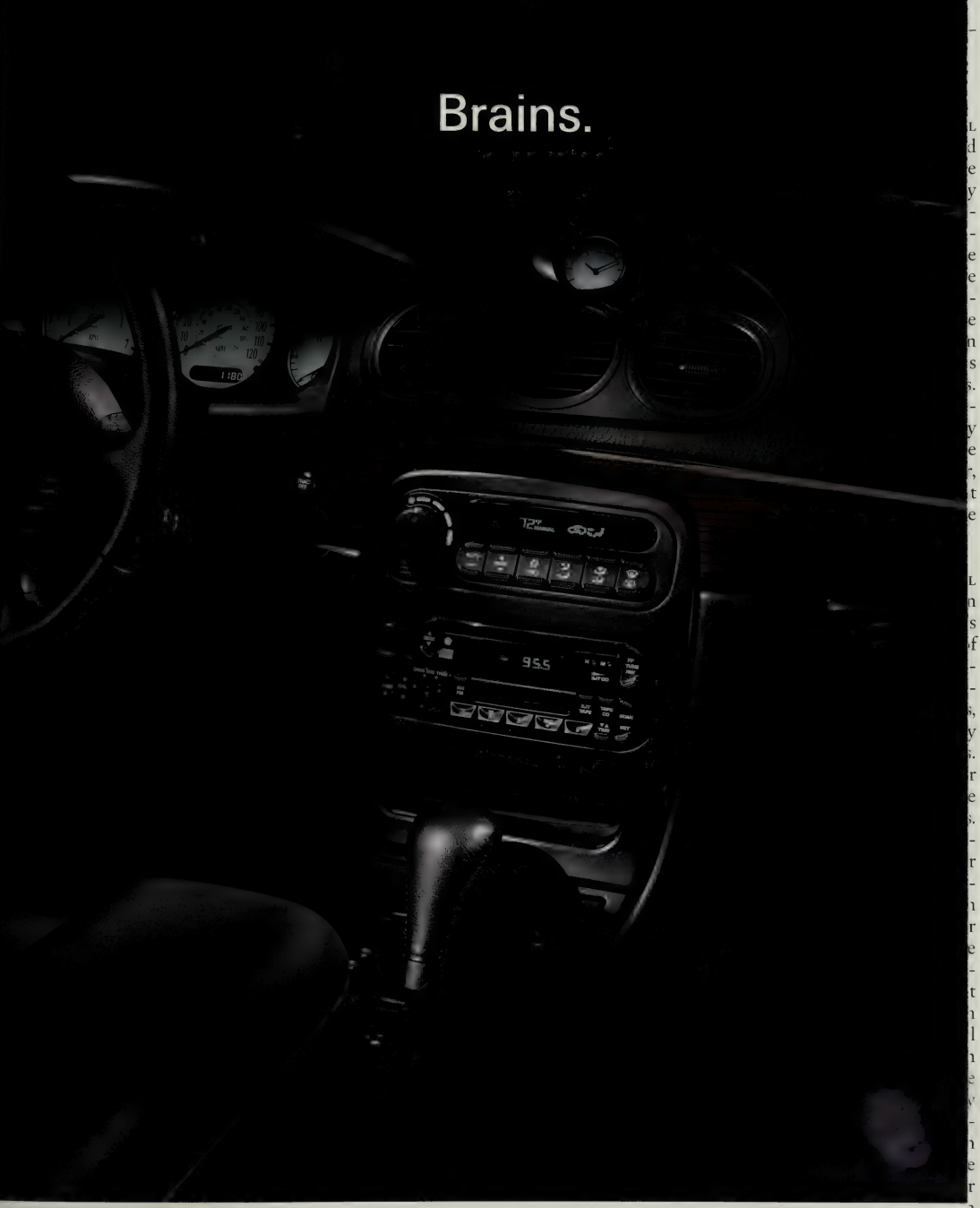


ts sedan in its class. High-performance anti-lock brakes ow-speed traction control provide optimum control during ng and accelerating, and the steering system is, of course, rated for maximum response. Complete everything with an aggressively tuned, fully independent suspension system coupled with seventeen-inch low-profile tires and one is left with a very clear impression: The new Chrysler 300M is a machine that is passionately created for driving enthusiasts.

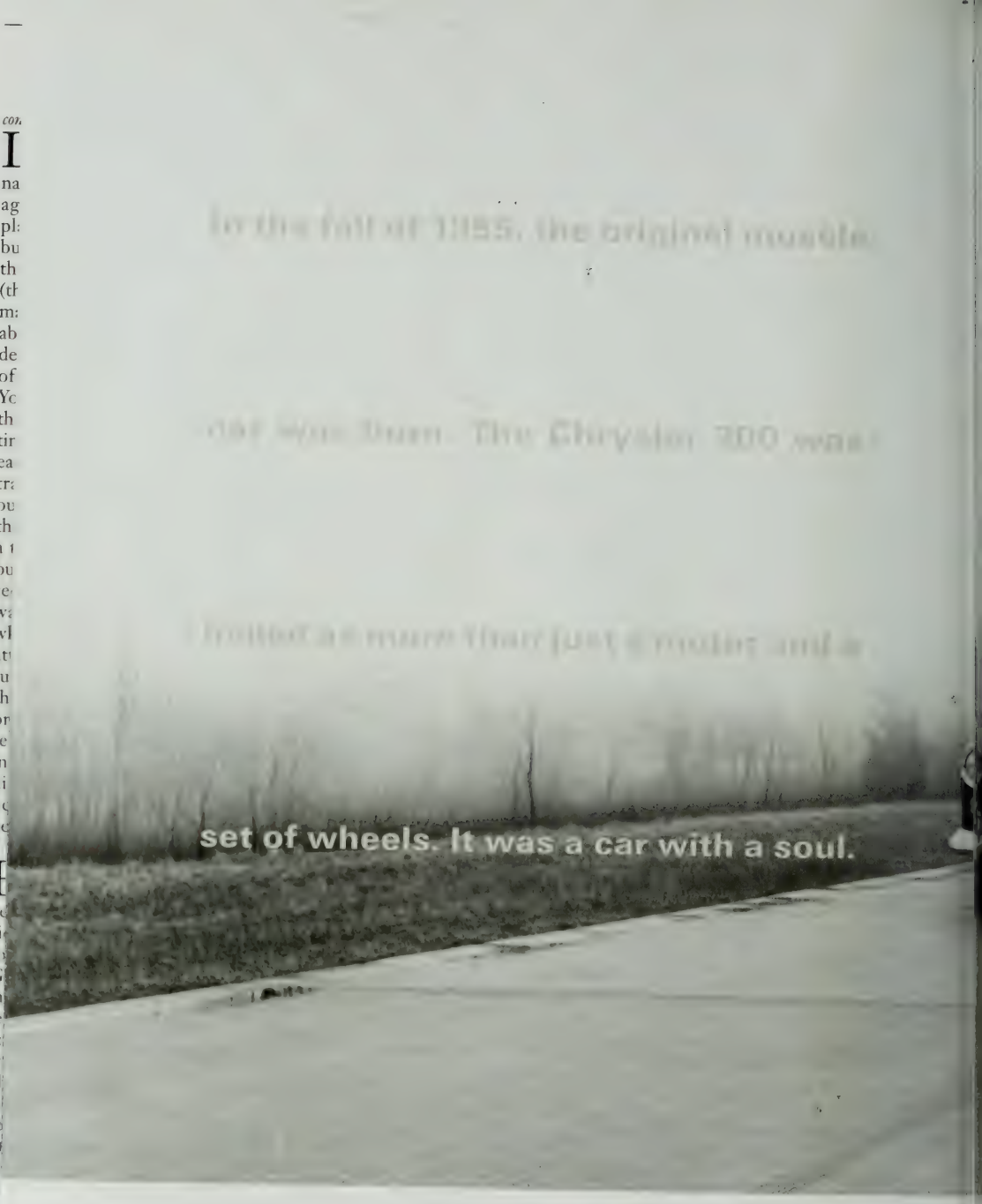


From the outside, the all-new Chrysler 300M has the definite appearance of a sports sedan. But, once inside, you'll discover amenities usually only associated with luxury cars. Unlock the door by remote and the driver's seat automatically glides back for easier entry. You'll also find such anomalies as hea eight-way power seats co-existing with electroluminesc instrument-panel gauges that are all precision analog. An premium nine-speaker CD/cassette sharing cabin spa

Brains.



AutoStick®—a high-performance transmission feature ets you switch out of automatic and then manually l gear changes up or down by simply flipping the stick right. Other luxuries include memory settings for the driver's seat, outside mirrors and radio—not just for one driver but two. And, naturally, there are leather-trimmed seats and luxurious "soft-touch" finishes throughout. The all-new 300M. It's an intelligent approach to sports sedan design.



In 1955, Chrysler engineers started a revolution, stirring the passion of automotive enthusiasts the world over with the launch of the C-300. The idea was, in chief-engineer Bob Rodger's words, to create "an all-out engineering, high-performance, pure driver's car." We are proud to say that if we were describe the all-new 300M of today, those very same wo would apply. You see, the original Chrysler C-300 pro to be not only a breakthrough vehicle in terms of engineer

And a soul.



design but a vehicle that has gone down in history as ica's original muscle car. In no time at all, the C-300 made esence felt by shattering the Flying Mile record at ona Beach. Equally breakthrough is today's 300M, a vehicle that is already critically acclaimed as one of those rare machines where engineering excellence translates immediately into driving excellence. Presenting the all-new Chrysler 300M. The technology has changed. But the soul lives on.

The New Chrysler 300M

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the great ones appeal

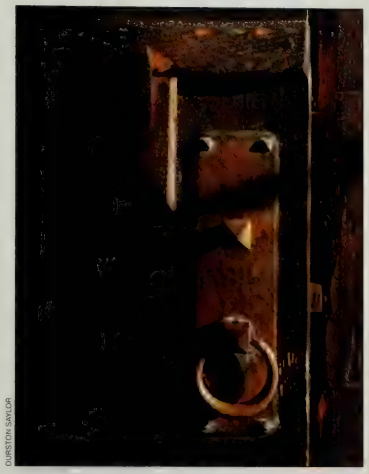
to a more passionate side.



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tionally, like all the rest of us, a shaggy, prognathous Neanderthal. Back of the cape and the porkpie hat and the obsession with fast cars was a man exceptionally well attuned to the earth and the sky and exceptionally open to anger and fear and lust, and when he found in his late teens that the gift in his mind and hand was for making shelter, almost at once and without the bedevilment of a lengthy self-examination he began shaping volumes of space that hugged the earth and looked up at the sky and were intended to be vehemently, passionately lived in. Unhesitatingly, he followed the chromosomal program whose source was at the time unknown to him and to the rest of the world.... Wright sensed that we perennially agitated and uneasy primates rejoice in the light and fear the dark. And precisely for that reason, Wright took care to give us houses that, facing south, opened their windows and doors by day to the sun and air, with roofs rising to embrace as much blue sky as possible. To the north the roofs of a Wright house tend to pitch downward, in order to nuzzle animal-like against a protective flank of earth. When night falls, curtains—once they would have been dried skins—are drawn against the dark, peopled as we all secretly suspect (and are right to suspect) with unseen adversaries crouched waiting to spring. At night in a Wright house we withdraw to the low-ceilinged end of some favored family room, where a fire has been kindled on a broad stone hearth—fire, the first of our enemies to be tamed and made a friend—and take from it warmth and light. And later, on going to bed, we lie snug and safe all the night long, in a cave of Wright's devising.

THE GENTLEMAN ARCHITECT F. BURRALL HOFFMAN, JR.'S house in Hobe Sound, Florida, is, in its actual dimensions, a cottage, with only a handful of rooms, but it possesses, both inside and out, an air of dignity that falls just short of grandeur. Moreover, one senses that the degree of this falling short has been exquisitely calculated to establish the nature of the social relationships that the structure means to make possible. In



DURSTON SAYLOR

that silent speech peculiar to architecture, the house quite clearly announces, "I do not pretend to be a palace. Oh, dear, no! Nevertheless, you see what an ample forecourt I have—the cars of a number of guests can be safely accommodated there. My little iron-railed front stoop is, of course, a stoop, and my vestibule is simply a place to say hello and good-bye in, but thanks to its exceptionally high ceiling and the high doors giving onto the garden, my living room seems, does it not, far bigger and more hospitable than you could possibly have expected it to be? So, I daresay, does my dining room, in part because it is an octagon instead of a square—Jefferson knew that trick of deceiving the eye by multiplying surfaces. My master bedroom lacks closets; I am of European descent and so prefer armoires. As for a guest bedroom, I provide a cozy enough little one, tucked away in an adjacent pavilion."

THE PHOTOGRAPHER ANSEL ADAMS encompassed in his person as well as in his work the grand scale and the bluff generosity of spirit that we think of as symbolizing the best of our western traditions.... His photographs, notable for the boldness of their composition, depict the world of nature in so readily accessible a fashion that, looking at them, we seem able to feel in our fingertips the roughness of bark, the smoothness of stone, the softness of snow falling.

THE FURNITURE MAKER AND SOCIAL reformer Gustav Stickley believed so ardently in the need to transform the showy, materialistic society of his day that, in the way of many a prophet before him, he mistook the public's temporary interest in what he called the "fine plainness" of Craftsman furniture and house design for a permanent conversion; when that interest passed, he fell silent. To his credit, he did so in a way rare among prophets, which is to say without apparent bitterness. He died in 1942, at the age of eighty-four.... The story goes that Stickley designed the first electric chair to be employed in New York State—a chair, still in existence though not in use, that certainly embodies his prescribed "fine plainness" of design.

ON THE HEELS OF THE PROFESSIONAL artists who made up the Hudson River School came an army of amateurs who sought to set down some record of *their* response to the teachings of nature. For the most part, they were people who enjoyed roughing it—hunters, fishermen and the like—in what they thought of as the Great Outdoors. Much of the art they produced was for themselves, though some of it would be given to friends or be sold as souvenirs. They would draw and paint on whatever surface was most convenient for them—paper, canvas, birch bark, a discarded door—and in whatever medium they had grown accustomed to, whether pencil, chalk, watercolor or oils. The names of most of these hundreds of amateurs are lost to us, but their present anonymity would probably cause them little distress; unlike their professional contemporaries, they painted not in order to gain fame but to preserve an account of happy days and happy imaginings. That collectors of American art at the very end of the twentieth century would seek out these humble works of theirs and pay high prices for them would no doubt have struck them as flabbergasting.

IN PHOTOGRAPHS TAKEN FOR FAN MAGAzines, Wallace Beery stands posed in various corners of his house in Beverly

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Hills wearing a dark flannel jacket, striped white trousers and pointy black-and-white shoes. Despite the many years he has spent before the camera, he looks abashed in his role as a rich dude; a half smile hints that he would much prefer to be performing one of his celebrated imitations of a disheveled slob. He certainly looks more at ease in photographs taken at a rustic lodge he owned on Silver Lake, in the High Sierra. There, he sits in a skiff with his two shaggy hounds, Lady and Brownie, wearing a battered straw hat and a wrinkled lumber jacket; he is about to go fishing, and his expression indicates that the fish had better consent to take his bait.

To American moviegoers in the thirties, Leslie Howard was the archetype of an authentic British gentleman—urbane, soft-spoken and hinting at a capacity for passion that bore no threat of sexual intimidation.... For as long as it took him to complete his studio assignments in Hollywood, he would rent a house appropriate to his family's needs. An energetic chatelaine, Mrs. Howard would anglicize their temporary abodes, whether decorated in Spanish, Italian Renaissance or Grand Rapids "Amurrican" style, with reassuring English country touches—chintz, china and a profusion of flowers. It was a revolutionary gesture when in 1939, the year of *Gone With the Wind*, Howard acquired not one American house but two, installing his family in a small house on Camden Drive in Beverly Hills that had belonged to actress Hedy Lamarr and, with a practiced discretion, installing his mistress in a somewhat smaller rented house on Beverly Drive.

For three-quarters of a century, exceptionally good-looking people have been drawn to Hollywood to become movie stars and have fallen in love with and married other exceptionally good-looking people bent on achieving the same goal. Moreover, not all the handsome people in Hollywood are to be found in front of cameras. A case in point is Cedric Gibbons, who was MGM's art director from 1924 until just before his death, in 1960, and is generally reckoned to have been the most influential production designer in the history of American film. It was Gibbons who designed the suave gilded Academy Award statuette that has come to be called an Oscar. Gibbons himself received the award no fewer than twelve times.... He cut a dashing figure, being



COURTESY TURNER ENTERTAINMENT CO

tall, black-haired and dark-eyed and sporting a pencil-thin mustache like that of his urbane friend William Powell, star of *The Thin Man* (1934)—a production from Gibbons's gifted hand. He also resembled Powell in being a notably snappy dresser in an era that favored three-piece suits of sober weave and pearl-gray homburg hats. He was, in short, what was known in those days as a lady-killer.... Nobody in Hollywood had reason to be surprised when, in 1930, Gibbons married one of the most beautiful of all movie actresses, Dolores Del Rio. A voluptuous Mexican Venus, pursued and won by an ardent Irish Adonis—surely this was the ideal romance that the Hollywood dream factory had been invented to provide?...

Every inch of the Art Moderne–style house Gibbons designed in Santa Monica strikes a visitor as having been intended to serve as an act of homage to his flawless bride. What a woman possessing perfect beauty deserves—and is perhaps not above demanding—is to be continuously admired, openly by others and (a trifle less openly) by herself as well. To this end, Gibbons arranged for wall after wall to be exuberantly bemirrored, especially in Del Rio's dressing room; there, even the toggle plates for the electric switches are made of mirrors, held in place by star-headed screws. As for her dressing table, it is not unlike an altar raised to honor some primordial pagan goddess. Seated there, Del Rio must often have scrutinized herself for any tiny sign of the slipping away of youth that, as a conscientious professional, she owed it to herself to be the first to detect. (Years later, ably and cheerfully, she played those character roles that are the fate of movie goddesses in old age.)... No actress's house should be without a grand staircase for her to command on party occasions, bewitching guests by the slow and sinuous grace with which she descends it. Gibbons designed for his bride a long flight of stairs, interrupted by a broad landing upon which she might choose to catch her breath, holding out her arms and smiling down upon the upturned faces of her worshipers.

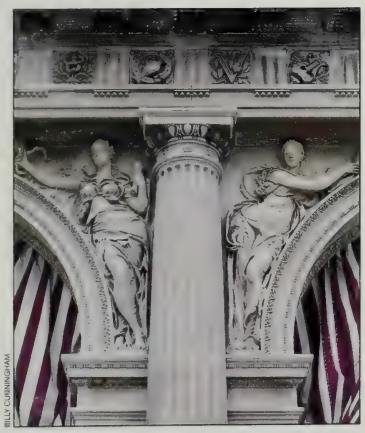
Its many rooms made merry by an ever-increasing complement of visiting grandchildren, Cool Water Farm in Norfolk, Connecticut, is the kind of old-fashioned retreat that is more commonly met with in the English or Irish countryside than in the United States; a house in which any child would be content to spend the long hours of a rainy or snowy afternoon, rummaging about among objects that either possess a family story or silently plead to have a story invented for them.

The suburb I speak of is Snedens, an all but invisible assortment of romantic houses clinging to a steep, thickly wooded cliffside on the west bank of the Hudson, a few miles north of New York City.... A few other small, proud, out-of-the-way communities in the United States have sought to perform the same feat of self-defensive anonymity. I think, for example, of Fenwick, a summer colony at the mouth of the Connecticut River; fearing that a host of newcomers may someday overrun that sandy hamlet, residents encourage their guests never to mention its

name in public. There are settlements equally old and fragile in the green valleys of the Berkshires, on the Gulf of Mexico and on the lake-strewn high tableland of Ontario; all of them have in common the hope that, like Snedens, they will go on deserving fame and yet not have fame thrust upon them.

A ROCKY HEADLAND LOOKING OUT OVER the not always amiable Atlantic, Newport is at once inaccessible and irresistible; indeed, it may well be the most eagerly visited architectural grab bag in the country. Walking the streets of the ancient, sleepy-seeming town, we read as if in a continuously unfolding scroll of wood, glass, brick and stone the radically diverse life stories of its inhabitants. From one generation to the next, their changing needs and tastes are manifested by the houses in which they have lived, from the tiny clapboard saltboxes of unschooled eighteenth-century fishermen to the gross imitation châteaus of unschooled nineteenth-century millionaires.

FOR ONE OF THE GRANDEST MANSIONS ever built in the United States—The Breakers, in Newport, Rhode Island—Richard Morris Hunt, America's leading "society" architect, had romantic notions. It would be prodigious in scale and reminiscent in style of those lavish palazzi that prosperous ship-owning magnates in Genoa had built for themselves in the sixteenth century. Like a plump, well-powdered dowager seated on a sofa appropriate to her amplitude, a four-story-high, seventy-room Breakers would be set down in the midst of an eleven-acre garden and parkland, looking out over the Atlantic Ocean at Ochre Point and daring the elements to challenge its imperturbable magnificence.... Now a cherished possession of the Preservation Society of Newport County, The Breakers will be celebrating its one hundredth birthday in the summer of 1995. To that end, it is being brought back into a state as true to its initial glowing appearance as any architectural historian—or, for that matter, any living Vanderbilt—could hope to encounter. Never will the house and its lawns and gardens have seemed more delectably the embodiment of that busy-indolent way of life that Henry James described after being entertained in Newport in the autumn of 1904: "They danced and they drove and they rode, they dined and wined and dressed and flirted and yachted and polo'd and Casino'd... past the low headlands I saw their white sails verily flash, and through the dusky old shrubberies came the light and sound of their feasts."... As the house comes closer to assuming its original appearance, it is also coming closer to an accurate evocation of the particular nature of the family life that existed within it—a life of affection and merriment, in which children danced barefoot over the waxed parquetry of the music room floor, in which children pinched trays from the butler's pantry for the purpose of sliding down the marble railings of the main staircase. To strangers strolling along the Cliff Walk between The Breakers and the open sea, the house may look coolly intimidating, but there is more to it than that; we are in the presence not merely of a skillfully imitated Genoese palazzo but of something rarer and far more precious—a house that people have been happy in.



BILLY CUNNINGHAM

AS A PARTNER IN MCKIM, MEAD & White, Stanford White was constantly being sought out by true nabobs (Morgans, Goelets, Whitneys) or by would-be nabobs (Pulitzers, Oelrichses, Mackays). In either case, they had great wealth and were therefore in a position to assume roles as great patrons of architecture, which throughout history has been notoriously dependent upon someone's ability to pay great bills. (White spent much time and eloquence accounting to clients for the outrageous high cost of his projects, at the same time chastising the clients for bothering with such trivialities—were they not, after all, gaining a masterpiece?)... McKim, Mead & White, Richard Morris Hunt, George Post and other favored architects shouldered the burden of designing for the nabobs cottages that were really mansions and mansions that were really castles—castles bigger, in some cases, than the European originals upon which they were based.... What distinguishes White from most of his fellow architects in that gilded age of spend, spend, spend, is that he not only provided the structures within which a certain new class of Americans led their extravagant lives—he sought to instill in them a spirit appropriate to those structures. And this was not a task as easy to perform as one might think, for most of the new rich were in their hearts old Puritans.... Little in a career devoted to accumulating money prepares one for a career devoted to the squandering of it. That is a skill that has to be learned, and it was White who unselfishly set about the unprecedented task of paganizing the plutocrats.

THE ARTIST WILLIAM MERRITT CHASE commissioned his friend Stanford White to design a country house for him and his family in the Shinnecock Hills of Long Island, and the house became one of Chase's favorite subjects—we encounter it in canvas after canvas, with the sun spangling its gray-shingled walls, the blue sky above it filled with windswept clouds. Antiquated though the genre might seem to be, it continues to flourish to this day, because for many artists it is a natural way to reveal the truth about themselves. We sense that Hopper and Wyeth have provided us with what amount to at least partial autobiographies in the houses they have painted. Moreover, standing in front of any

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of Fairfield Porter's light-drenched celebrations of idle-busy summer days (surely a young couple are playing tennis just beyond the edge of the canvas; later, there will be drinks on the front porch of the house, overlooking the sea), who can doubt that what the picture tells us is that Porter himself was a man happy in his art, happy in his life?

CLIFF MAY, WHO DIED IN 1989 IN LOS Angeles, at the age of eighty-one, was the premier practitioner of what has come to be called the California ranch-house style of architecture.... In the bittersweet mood with which one salutes a friend who, aged and infirm but undiminished in gallantry, has consented to die, I look back now on those happy occasions when I visited May in his snug kingdom of Mandalay. Nearly always it would happen that the two of us would end the evening seated with a brandy in hand before a crumbling fire on the big stone hearth in the living room. Firelight would gleam on the faded gilt titles of the hundreds of leather-bound books that rosé shelf upon shelf from floor to ceiling. Many were Spanish histories that May had collected on his trips to Mexico. Somewhere in the darkness outside, a fountain was splashing; through the twisted iron grillwork of a nearby window I would sometimes see hanging with preposterous musical-comedy aptitude a sickle moon. Well, but the moon was real and the burning logs were real and so was the concealed jet of gas that at May's secret prompting had set the logs ablaze. The quiet house and its accompaniment of shadowy fields and woods were a stage set, and May would have been the first to admit it, not in the least by way of apology but (within the limits of his modesty) proudly. For he knew—as any wise student of life is bound to know—that a stage set is no more true or false than the dream it seeks to embody. All those hundreds upon hundreds of May ranch houses in California and throughout the country and around the world are embodiments of dreams that, against high odds, have come true.

WE MEASURE TIME NOT ONLY BY DUration but by a sense of its weight upon us. In cities, time is a burden that we stumble under and feel threatened by; in certain hidden country places time lies as lightly upon the landscape as a leaf falling upon its own shadow.

BEGINNINGS CARRY WITH THEM BROAD hints of the magical. When beginnings are related to numbers, then the hints grow broader, for from the earliest moments in our history, numbers have been charged with irrational meanings, favorable and unfavorable. The passage from one century to the

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next, and even from one decade to the next, inspires awe; we sense a mysterious power at work in what would seem to be, at first glance, only the sorry, inescapable fact that time passes. ("Then come kiss me, sweet and twenty,/Youth's a stuff will not endure.") Superstitiously, we take it that there must be more to the matter than that. Something is happening to us that will prove of greater consequence than the mere dry ticking of a clock and the approach of the dreaded ignominies of age.... We have come into sight of the end of the century. We race toward it willy-nilly, at an ever-increasing speed, with a feeling of illogical self-congratulation. The end of the twentieth century! It is an authentically thrilling moment to contemplate, in part because for only the second time in Western history we will be rounding off not simply a decade and a century, but a millennium. In the year 1000 many devout Christians assumed that the world would be coming to an end, and they climbed up onto mountaintops in order to make the journey to heaven as short as possible. The same kind of excitement, whether religious or nonreligious, is likely to accompany the advent of the year 2000. At the very least, it will be a great show, and the more prudent among us will soon be reserving seats for it on some comfortable hillock. □

Articles in which the preceding excerpts appeared (in order):

Architecture and Childhood in Hartford, Oct. 1988
Wright and Wrong in a Connecticut Country House, June 1990
The Good Magic of Household Gods, April 1980
Charles Moore, May 1991
The Remodeling Itch, Feb. 1993
The Zest Decade? Feb. 1990
In the Presence of the Past, Nov. 1987
Jacqueline Kennedy Onassis, Sept. 1996
Moore Ruble Yudell, Aug. 1985
The Magic of Change, Jan./Feb. 1980
Contemporary Clapboard on a Nantucket Pond, Aug. 1990
Wright and the Concept of Shelter, April 1997
F. Burrall Hoffman, Jr., July 1993
Ansel Adams' Forgotten Ahwahnee, June 1993
Gustav Stickley, May 1994
Camp Painting, Dec. 1994
Wallace Beery, April 1996
Leslie Howard, April 1992
Cedric Gibbons and Dolores Del Rio, April 1992
Great Mountain Forest, July 1992
Snedens, June 1988
The Newport Casino, March 1991
The Breakers, April 1995
Stanford White in New York, Dec. 1989
Country House Portraits, June 1994
Remembering Cliff May, May 1991
Snedens, June 1988
The Magic of Change, Jan./Feb. 1980



BRUSSELS BROWSING

ALAIN MERTENS' FAVORITE SOURCES IN BELGIUM

Text by Elizabeth Lambert
Photography by Daniel H. Minassian



RIGHT: "I always enjoy coming back and rediscovering Brussels's charms," says designer Alain Mertens, who stands in the Grand-Place before its famous Baroque guildhalls.

BRUSSELS IS HOME TERRITORY FOR architectural and interior designer Alain Mertens. Although he lives and works in many other places—he has apartments in Paris, London and New York—he is still privy to good inside information in the city of his birth. "This may not be Paris, but there can only be so many major centers of culture in Europe," he says. "It's a poor man's Paris—a little provincial, maybe, and very gray, definitely. But the Brussels sky is a great shade of gray, the color of a fine gray flannel. So chic. And yes, a little gray in character too—all those businessmen and politicians now that Brussels is headquarters for the European Union—but that's what makes the place tick. Look for Wiener Werkstätte architecture and design—there's probably more of that here than in Vienna—and buy things you can only find in Brussels."

It's a quick trip on the Channel Tunnel train from Mertens's base in London. His shopping begins in the area around the place du Grand Sablon, where most of the art and antiques stores are.

Buying for himself must always be somewhat disciplined because each of his apartments is small. He calls himself "the world's expert on one-room living" and says, "The secret is to treat the room

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LEFT: "Galerie Yannick David is an interesting and curious place that's filled with a variety of marvelous architectural models."

ABOVE: Yannick David demonstrates to Mertens how an antique wood-and-metal model of a chair unfolds to become a bed.


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LEFT: "Francis Janssens van der Maelen sells museum-quality silver." The campaign chest dates to 1819.

BELOW: An unusual Art Nouveau tea and coffee service, made in Paris by A. Debain, rests on a table, at center.





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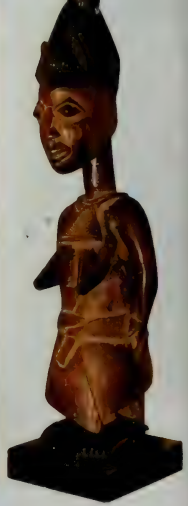
like a gentleman's cabinet, with just a few treasures. Architectural models are my treasures. Those *pièces de maîtrise*, done with such precision, are jewelry for the room. There are two places in Europe to find the best. One is Actéon, Charles de Langlade's gallery on the rue de Beaune in Paris. The other is Galerie Yannick David in Brussels. He has some rare *compagnonnage*, the large and elaborate models made by the masters of the carpenters' guilds to show off their skills."

David also has smaller models that were made as student exam pieces. He has a particular fondness for models that work, such as a little water pump and a miniature piano. He even has a miniature bureau that does magic tricks. Cards disappear from drawers and reappear in the vitrine above. (It's not for sale.)

The Sablon is a good area for walking and window-shopping. The boulevard de Waterloo at the place Louise, another inviting shopping district, is nearby. "It's the Madison Avenue or Bond Street of Brussels," explains Mertens. "All the big fashion names are there, but some of the finest shops are upstairs, quiet, confidential and discreet. I go to Véronique Bamps's gallery for antique jewelry. Francis Janssens

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ABOVE: One of the most noted residential buildings in Brussels is the Palais Stoclet, which was designed by Josef Hoffmann.

RIGHT: Mertens inspects a Nigerian Ibibio mask at Marie-Eliane d'Udekem d'Acoz's house. FAR RIGHT: A Yoruba figure.



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BRUSSELS BROWSING

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van der Maelen used to show his antique silver there, but from mid-September onward he'll have a new store in the Sablon."

Bamps has important jewelry by Castellani, Giuliano, Fouquet and Cartier, all chosen with style and wit and displayed against backgrounds intended to be "the colors of Palladio." "But somehow," she says, "it turned out more like Christian Lacroix." Janssens van der Maelen's silver shares the spirit. A coffee service with spouts shaped like stalks of celery; an *étui à message*, a silver baton for the delivery of love letters; a vermeil military campaign *nécessaire de toilette*—all are serious works, all have charm. The antiques world still talks about the four silver chairs and canapé he showed at the Maastricht Fair one year. His stock is mostly nineteenth century, with some eighteenth and, if he's lucky, earlier. A telephone call six months after a chance conversation at Maastricht led him to an extraordinary seventeenth-century ewer and basin from Amsterdam. "It was a miracle that it wasn't already in a museum or melted down," he comments. "This is a good place for Belgian silver, whose style is somewhere between French and English, with some Dutch influence."

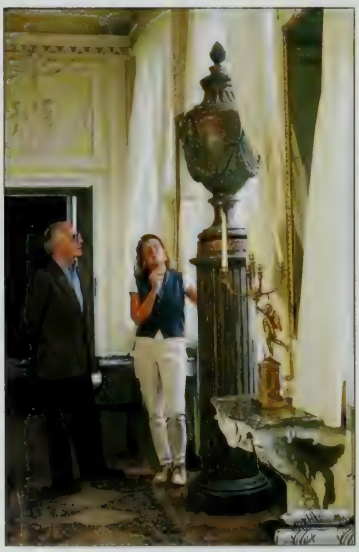


LEFT: The château, located in the country about an hour and a half outside of Brussels, was constructed in 1760. "It's a fairy-tale setting, the perfect way to view antiques."

Another artistic influence in Belgium comes from Africa. "I'm glad the links between Belgium and Africa are still alive," says Mertens. "The Museum of African Art in Tervuren, on the outskirts of Brussels, has the biggest and most comprehensive assemblage in the world of art from the Congo. Leopold II funded expeditions to form the collection. How many countries erect a museum just to show the art of their colonies? I'm proud of that."

As a result of Belgium's African colonial legacy, Brussels has long been a center for African art. There are galleries around the Sablon and several noted private dealers. Mertens's first choice is Marie-Eliane d'Udekem d'Acoz, a collector who occasionally sells pieces from her own holdings. Her focus is on primitive art—sub-Saharan African, Oceanian and Native American. "Primitive art has such presence," says Mertens, "and it looks just right in her apartment, mixed in with all the other things she loves—antiques, books and contemporary paintings."

"There are good pieces at every level in Brussels," says d'Udekem d'Acoz.



ABOVE: "Château de Deulin has highly decorative antiques," says Mertens, who looks at a Louis XVI vase with Dominique de Harlez. RIGHT: A grisaille cabinet faces a table of porcelain and crystal.



BRUSSELS BROWSING

"The Belgian Congo was a colony from 1908 until 1960, and Belgian civil servants collected objects while working there. Since art can no longer be exported legally from most African countries, the new pieces on the market are coming from those private collections. Brussels is important."

Also unique to Brussels is Van der Kelen et Logelain, a remarkable school devoted to traditional trompe l'oeil techniques for wood, marble and stone. It was established in 1882, and the techniques taught today are the same ones that were taught then. Clement Van der Kelen was taught by his father; he in turn taught his wife, Denise, and their daughter, Sylvie, and the two women continue teaching today. "I'd never heard of the school until I lived in New York," says Mertens. "But I wish I'd taken the course myself. It's like a monastery, almost Buddhist in dedication. The purity and the peace speak to you."

continued on page 56



BELOW: Rising above the Grand-Place is the ornate King's House, which has retained much of its late-Gothic architecture.



RIGHT: "It's a chic flea market with great finds," Mertens says of the market held Saturdays and Sundays at the place du Grand Sablon.

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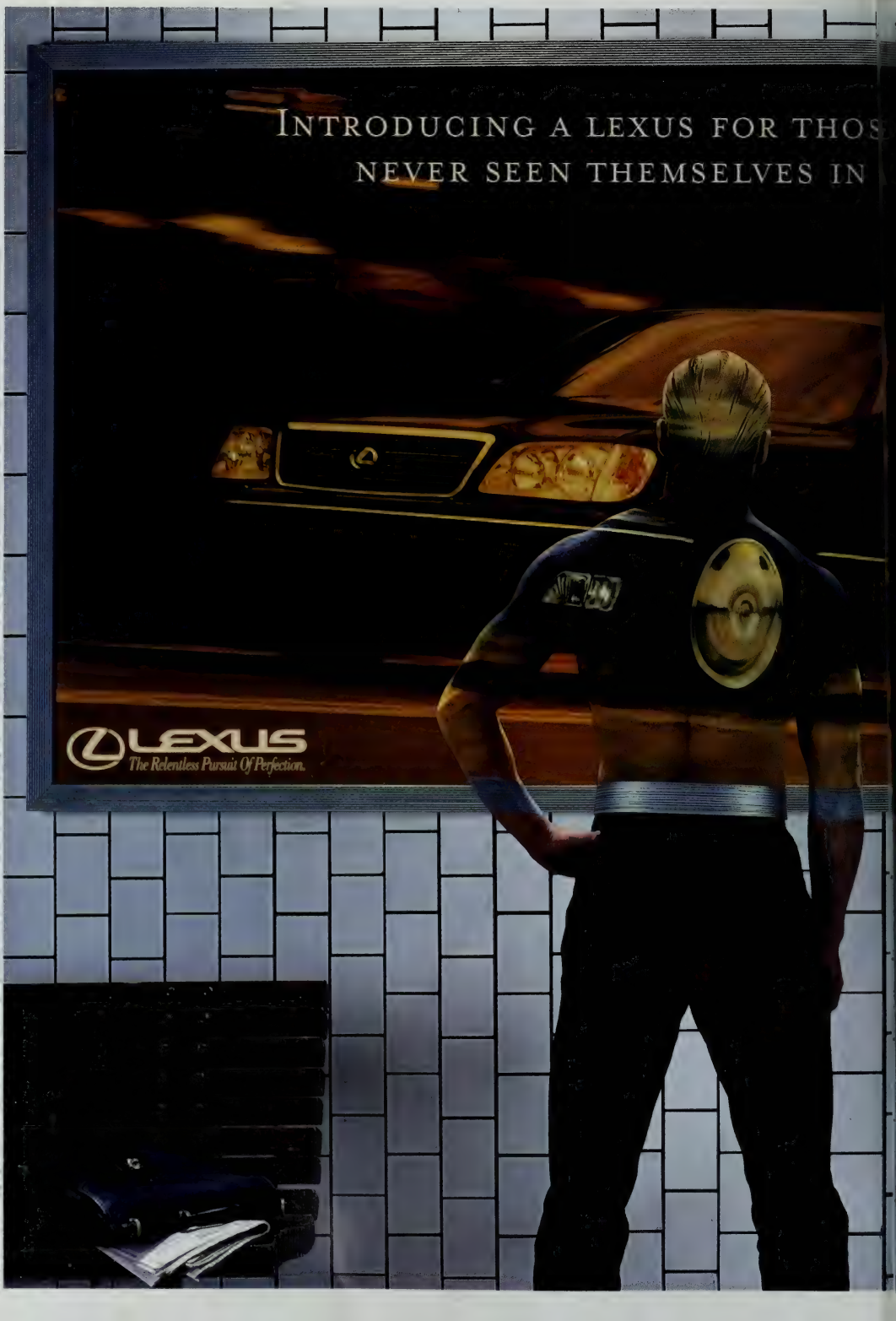
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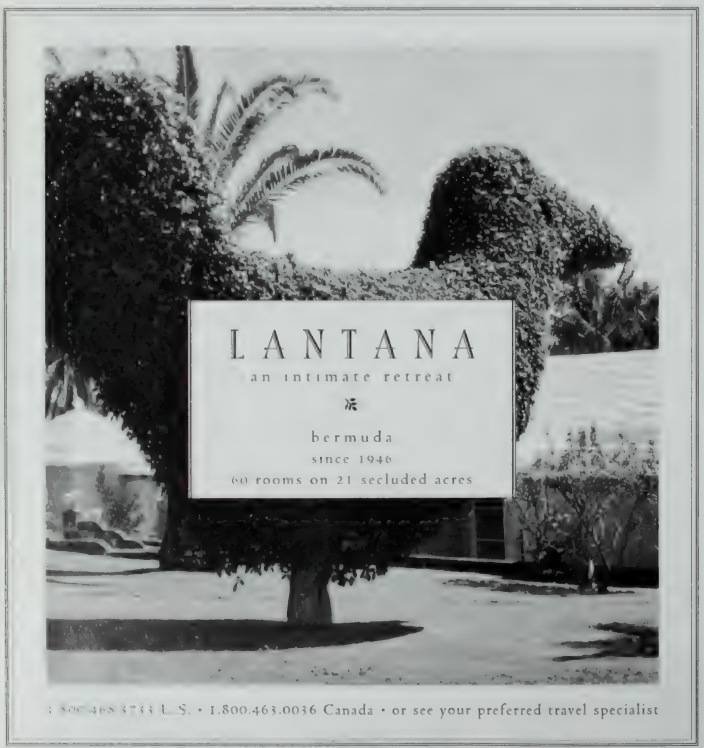


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BRUSSELS BROWSING

continued from page 53

Students come from all over the world; the entrance requirements are a facility for drawing and, even more important, a strong sense of observation. The course lasts six months, and the diploma is respected internationally. Graduates have gone on to work for royal palaces, for the J. Paul Getty Museum and for designers, including Renzo Mongiardino. (The school regrets that it cannot accommodate visitors, but those who wish to contact painters trained there should write for a list of past students in their area.)

Mertens's trips to Brussels always include a pleasant drive through the Ardennes hills to the Château de Deulin, an eighteenth-century estate located an hour and a half away from the city. There, Stéphane and Dominique de Harlez deal in eighteenth-century country furniture and objects from France, Italy, England and Sweden. "A château with this much charm would be difficult to find in France," says Mertens. "They take life more seriously there. And an English country house of this date would be more grand. At Deulin the point was not to flaunt wealth; the plasterwork is not for show but for the pleasure of the family. It's a marvelous way to see antiques. Clients come to the château rather than doing a dozen shops in town because they can see everything in context."

The owners live among the furniture they sell. It is the spirit and not the price of antiques that interests them. "For example, compare delft china with nineteenth-century pieces," says Stéphane de Harlez. "Experts get very excited about the former and are noncommittal about the latter. Both give me pleasure. I prefer the kitchen to the dining room. We buy only things we like. That is our one rule."

They do the restoration work themselves—she the painting, he the furniture. "It's hard work," he notes, "but there's always time to stop and enjoy the birds and the flowers." They have an exhibition every autumn; otherwise, visits are by appointment only. Dominique de Harlez does the furniture arrangements; everything looks as though it has been there for years. But ask. The garden bench, a chandelier, the plates on

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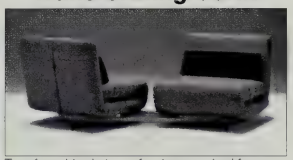
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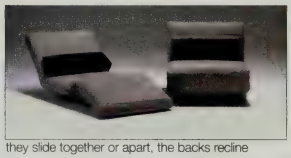
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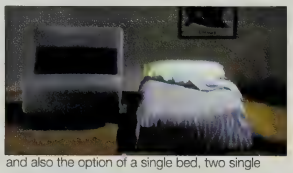
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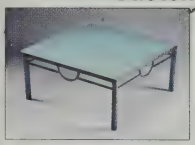


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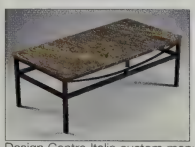


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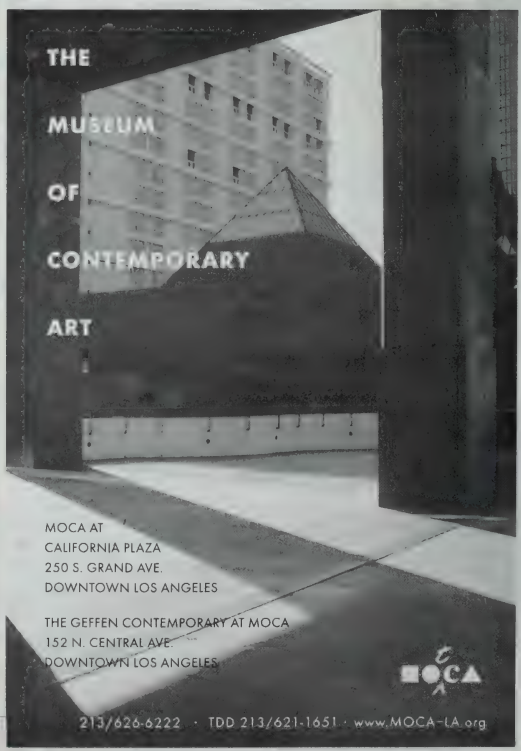
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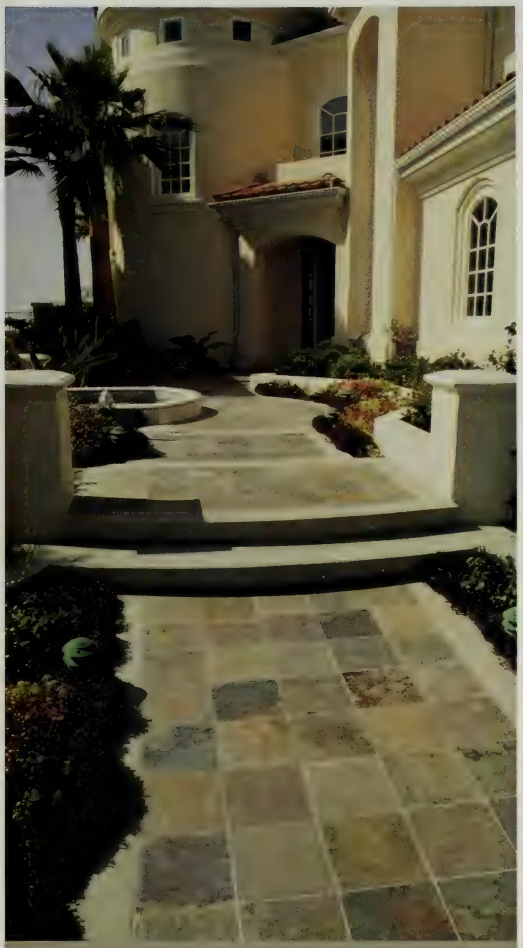
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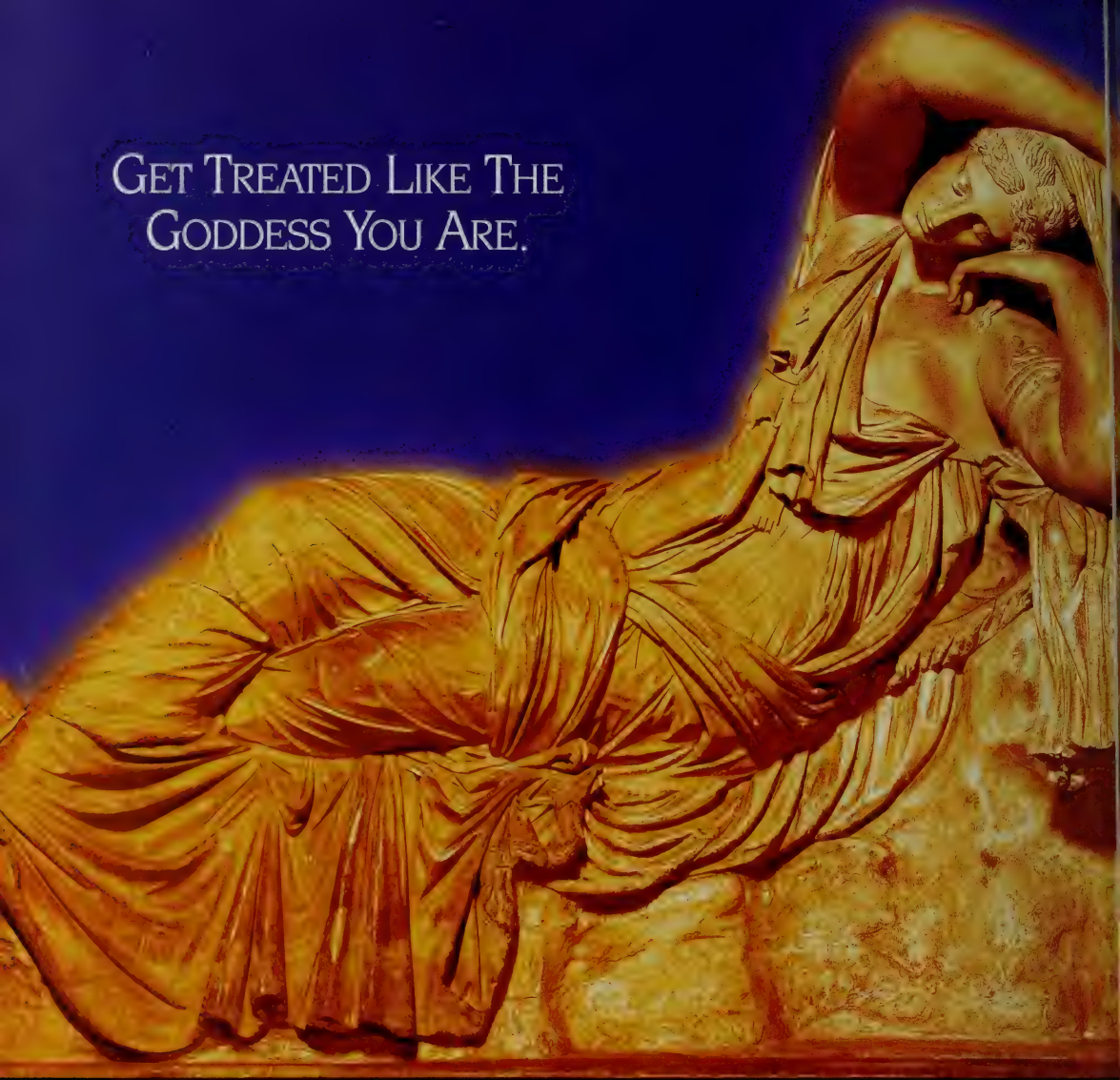




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BRUSSELS BROWSING

the table, a floor in the orangery—they're all for sale. There are a few exceptions, however. In the family dining room, a thick plank from the Abbey de Cluny has "bowls" gouged out of the solid wood for each monk's portion of food. "Axel Vervoordt wants that so badly he has offered to exchange it for anything in his château," says Dominique de Harlez, "but I keep saying no." The ancestral portraits are not for sale either, a reminder that this has always been the family home.

On weekends in Brussels, Mertens never misses the outdoor market at the place du Grand Sablon. There are several markets in town, but this is the best one. "It's the place to go, look around, see friends and dealers—the equivalent, I suppose, of a viewing at Sotheby's or Christie's in New York on a Sunday afternoon. It's not like Portobello Road in London, where it's important to get there early. This opens at nine, but the pace is leisurely; it continues until early afternoon. In the past people came for a promenade after church, wearing their best clothes. It's muddy clothes these days.

"Have coffee at Wittamer, then hunt for Art Nouveau and Art Déco furniture and objects," advises Mertens. "And Bakelite. In the market there are some nice light switches, which was one of the earliest uses of Bakelite. Good desk lamps as well. I don't suppose many people know that Bakelite was invented by a Belgian called Baekeland. And Brussels is famous for chocolate, lace, beer, mussels, the *Tintin* comic strip, Hercule Poirot, Victor Horta, Brueghel, fifteenth-century Flemish masters, James Ensor, Magritte. There's Waterloo, if you go out of town, and waffles, if you like that sort of thing.

"It's been said that everyone in Belgium is on their way somewhere else," says Alain Mertens. "Well, not always. Jacques-Louis David and Karl Marx were asylum seekers who stayed. And don't forget Julius Caesar. He said the Belgians were a valiant people. He stayed awhile too. Brussels has always been at the crossroads for invading armies; now it's the crossroads for invading politicians—and shoppers." □

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TOWARDS A NEW MUSEUM

A PROVOCATIVE BOOK ASSESSES RECENT EXPERIMENTS IN EXHIBITING ART



Emilio Ambasz's design of a private Montana art gallery is representative of the individualistic structures being built as museum alternatives. The façade is marked by a colonnade of metal-tipped logs.

Architectural historian Victoria Newhouse's book Towards a New Museum, *which explores the evolving role of public and private art museums in Europe and North America, will be published this month. The following excerpt represents one of more than fifty structures Newhouse reports on in the book. Photos and text reprinted with permission, The Monacelli Press, copyright 1998.*



IF IN KARL-HEINRICH MÜLLER'S MUSEum Insel Hombroich the equation of art and nature recalls the Renaissance cabinet of curiosities, Argentinian-born architect Emilio Ambasz has more recent antecedents that closely link the two. For many years Ambasz has taken his inspiration from earthworks; instead of creating forms he buries his buildings, giving nature clear precedence in its relationship to architecture. For a collector who shares her husband's passionate commitment to land cultivation and preservation, Ambasz seemed the ideal person to design a gallery separate from a new house on a vast property in western Montana; Ambasz's concept for a gallery related so intimately to the residence that he ended up designing both.

Within a spectacular east-west valley filled with cottonwood trees whose green leaves shimmer to silver in the wind, Ambasz has placed the two structures with exquisite sensitivity. Running through the valley is a creek that feeds a small lake: to the north of it, at the foot of the pine-covered mountainside, is the south-facing house; south of the lake and about a half mile upstream is the north-facing museum. Siting reflects the architect's intention that the museum appear as a neighbor in the wilderness to an otherwise lonely house. To emphasize further the relationship between the structures, in plan the convex gallery fits perfectly into the concave villa; even the gallery's small central recess corresponds with the villa's central bay. Both are partially sunken, leaving prominent façades—in the Western tradition—higher and longer than their respective buildings. Typical of Ambasz's work, the façades' identical materials combine high tech and natural—in this case, white metal lattice for ivy to cover and, in a further allusion to the vernacular, wood logs. In a series of classical references, the colonnades of rough-hewn

continued on page 62

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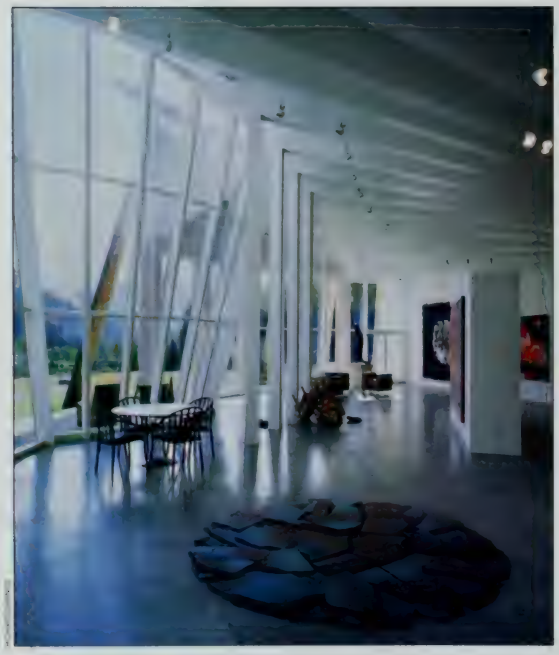
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logs are in turn tipped with metal that simulates capitals, and they lean against façades crowned by bronze cornices.

The museum's private nature is emphasized by its secretive entrance through a bermed back wall, a configuration similar to Frank Lloyd Wright's semicircular Second Jacobs House, in Middleton, Wisconsin (1948). An enclosed circular sculpture court precedes this entrance through a constricted corridor that leads to the single exhibition space. The detached building came from the clients' wish to see only parts of their contemporary collection at one time. Since they intended to rotate pieces that would otherwise be stored, relatively little space was needed. Even so, a freestanding wall was added to compensate for the lack of hanging space on the glazed north side.

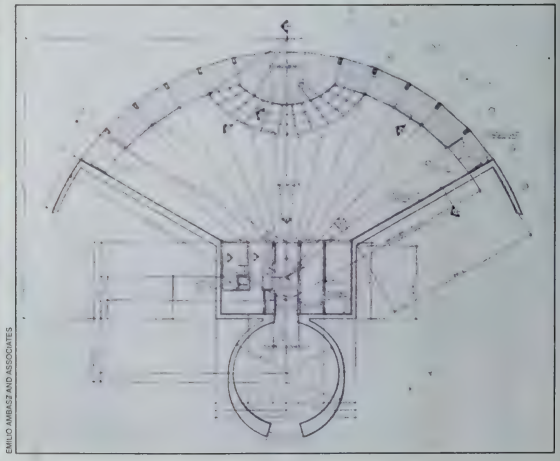


EDWARD LEHMAN



LEFT: The exhibition space, with its floor-to-ceiling glazing, is infused with natural light. A Richard Long sculpture rests on the concrete floor; outdoor sculptures are viewed in their valley setting.

ABOVE: Ambasz also designed the clients' residence, foreground. BELOW: The gallery's hidden entrance, in plan on axis with the fan-shaped exhibition space, is through a circular sculpture court.



EMILIO AMBASZ AND ASSOCIATES

The dialogue the museum sustains with both the natural and the built environments is as important as the exhibition space itself. When the façade is approached from any direction, the tension between museum, nature and villa builds up one's anticipation of the art. For two unbuilt projects Ambasz designed in the 1980s—one for the New York art dealer Leo Castelli, the other a residence in Córdoba, Spain—he envisioned stark, angular forms that appear surrealistically aloof from their proposed sites. In Montana the architect has moved away from the geometric simplicity of these earlier houses in favor of a theatrical, baroque image reinforced by the simulated rocks in which both structures are carefully positioned. This stage-set quality is particularly appropriate to art that in several cases is performance-like: Tony Oursler's audio-video of an animated figure could not wish for a more dramatic setting. □



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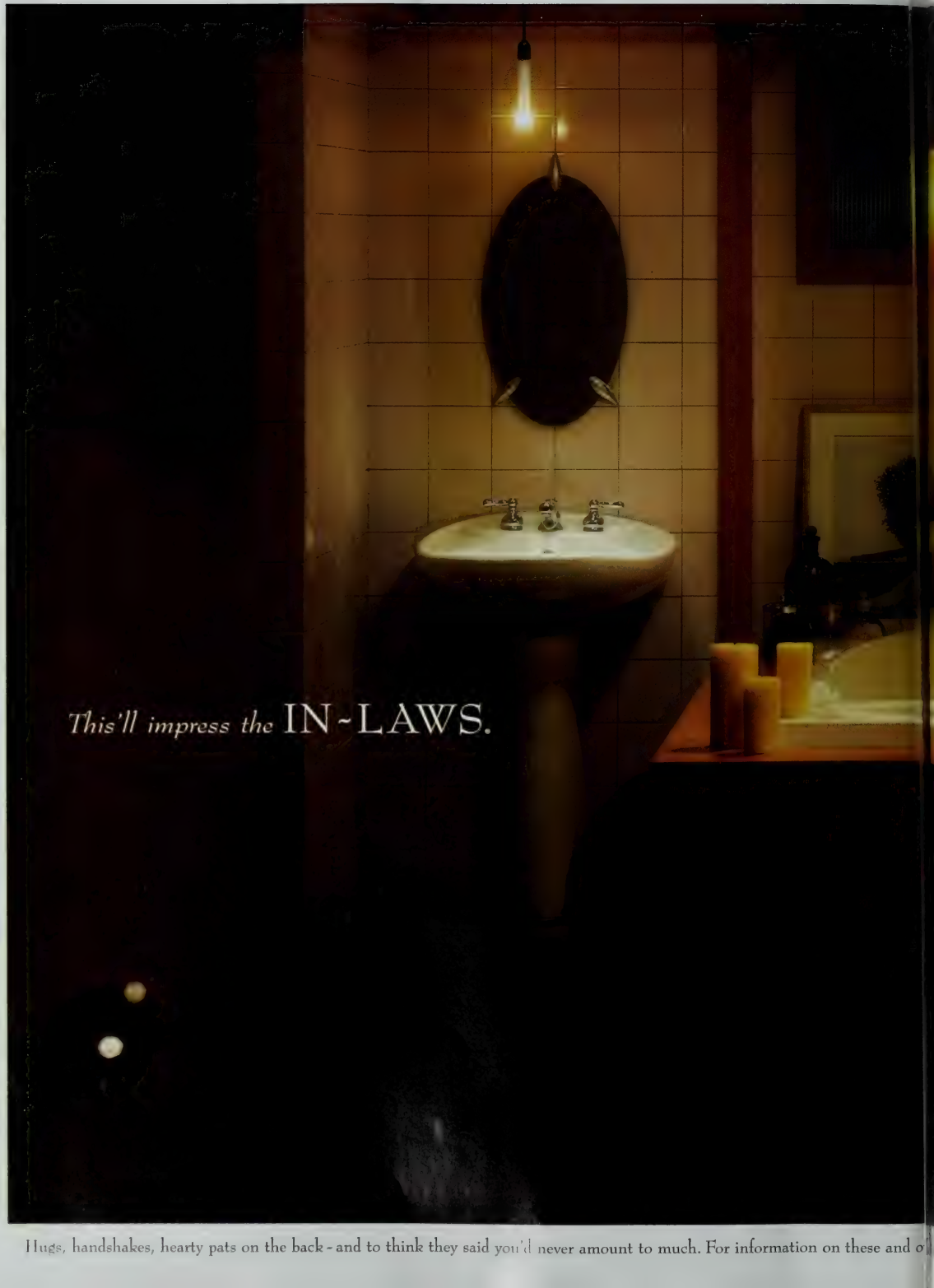
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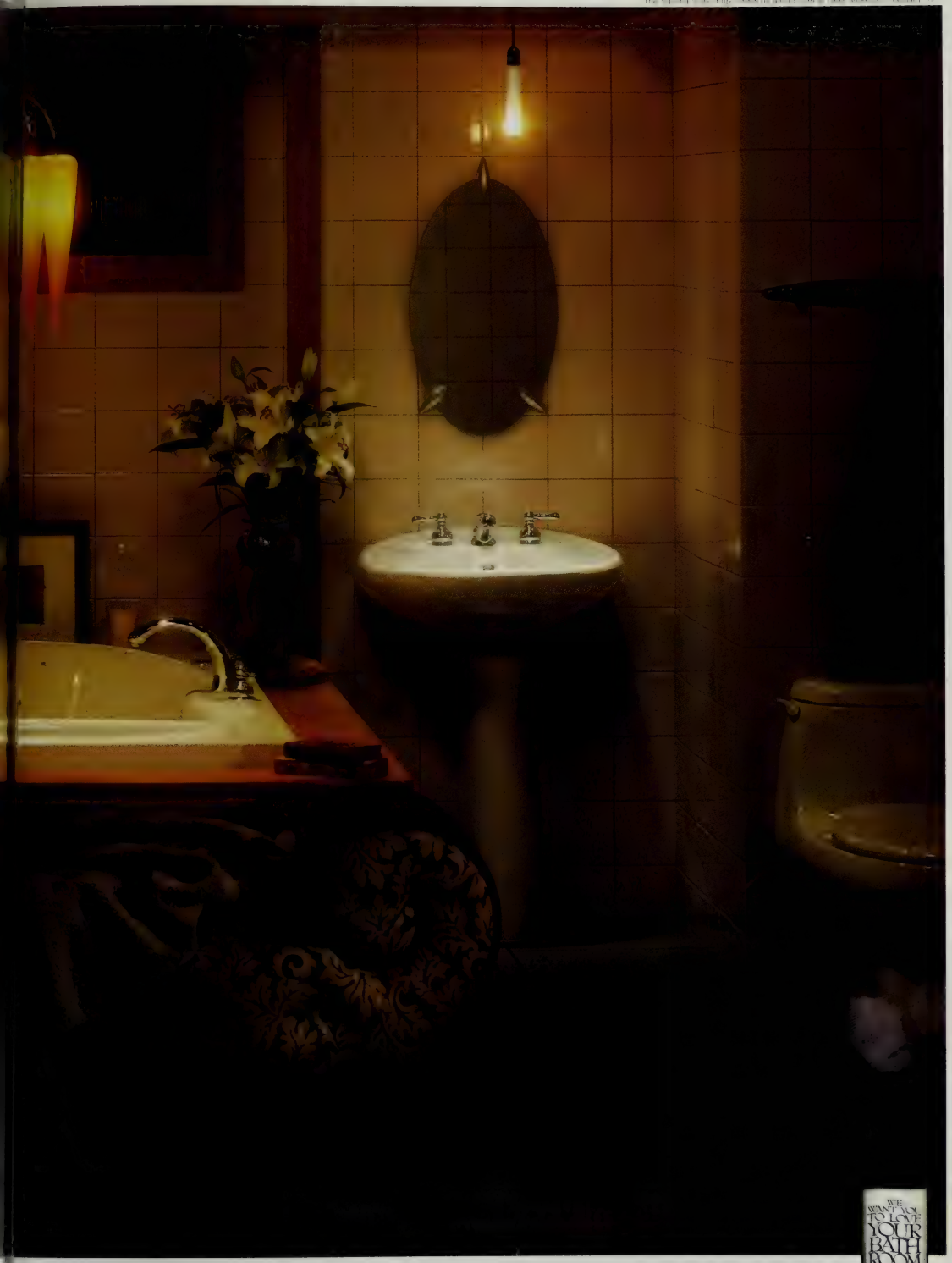
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SPLENDORS OF VERSAILLES

TREASURES OF THE FRENCH PALACE ON VIEW IN MISSISSIPPI



Text by Beth Dunlop
Photography by Steven Brooke

GERALD VAN DER KEMP once called Versailles "truly the Palace of the Sun, a poem of stone, greenery and water, the finest work in every sense and the most representative of the seventeenth century."

Indeed, no other single place evokes centuries of French history the way Versailles does. No other place bears witness to the emergence—in fact, the years of dominance—of French art and architecture, literature and thought. Thus, the challenge for the creators of "Splendors of Versailles"—an exhibition of thirteen salons, galleries and rooms filled with royal treasures—was to produce inside the Mississippi Arts Pavilion in Jackson a setting worthy of the art and decorative objects on loan from France's foremost showcase. "We wanted to communicate the spirit of Versailles," says the exposition's French commissioner Xavier Salmon.

The "Palace of the Sun" that is Versailles was begun in 1661 when Louis XIV decided to transform his father's hunting lodge in the forest on the outskirts of Paris. It

continued on page 68



French royal treasures reign at the "Splendors of Versailles" exhibition at the Mississippi Arts Pavilion in Jackson. ABOVE: Hyacinthe Rigaud's portrait of Louis XIV. Scalamandré wallcovering.

LEFT: A *faux-marbre* niche sets off a bust of Louis XIV depicted as a young man wearing a Roman breastplate. The piece is attributed to Baroque sculptor Pierre Puget.



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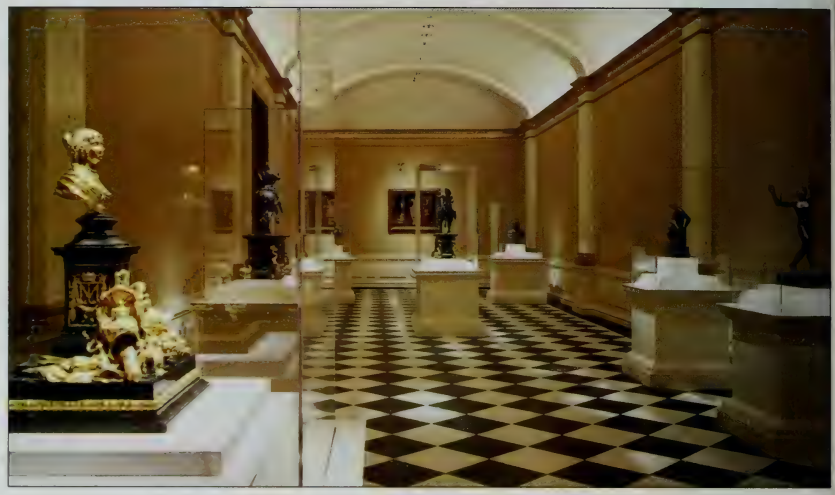
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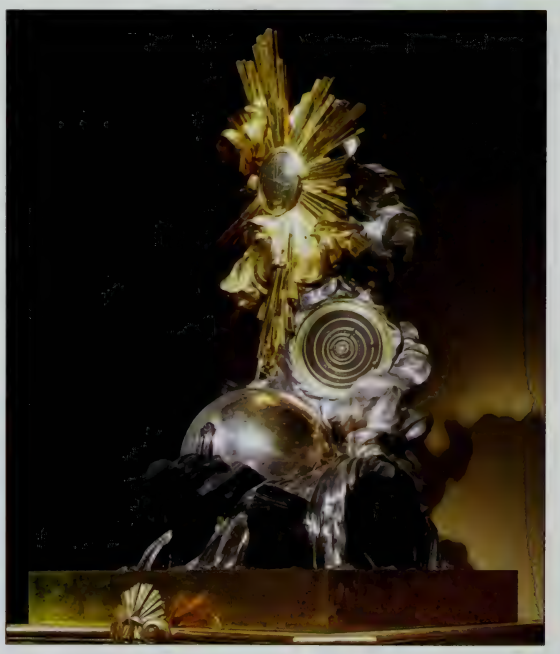
SPLENDORS OF VERSAILLES

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became the royal residence, the seat of government and ultimately, as France grew in both political power and intellectual sovereignty, the center of Western culture.

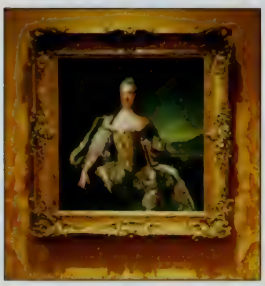
Its preeminence lasted until the French Revolution in 1789. In those years the palace, its grounds and pavilions were home to three kings—Louis XIV, Louis XV and Louis XVI. It was also filled with almost unimaginable riches—paintings, prints, drawings, sculpture, porcelain, tapestries, carpets, furniture and jewels. Even today, after two centuries marked by revolution and war, political transformation and social change, the astounding inventory at Versailles identifies more than 15,000 prints and drawings, 6,000 paintings, 2,000 sculptures and as many as 10,000 pieces of furniture.





ABOVE: A marble gallery with a vaulted ceiling showcases small sculptures, including equestrian bronzes of Louis XIV. At left is a bust of his queen, Marie-Thérèse of Austria.

RIGHT: The 1754 *Creation of the World* clock, with a bronze globe of the earth, was executed by clockmaker Roques and Louis XV's silversmith, François-Thomas Germain.

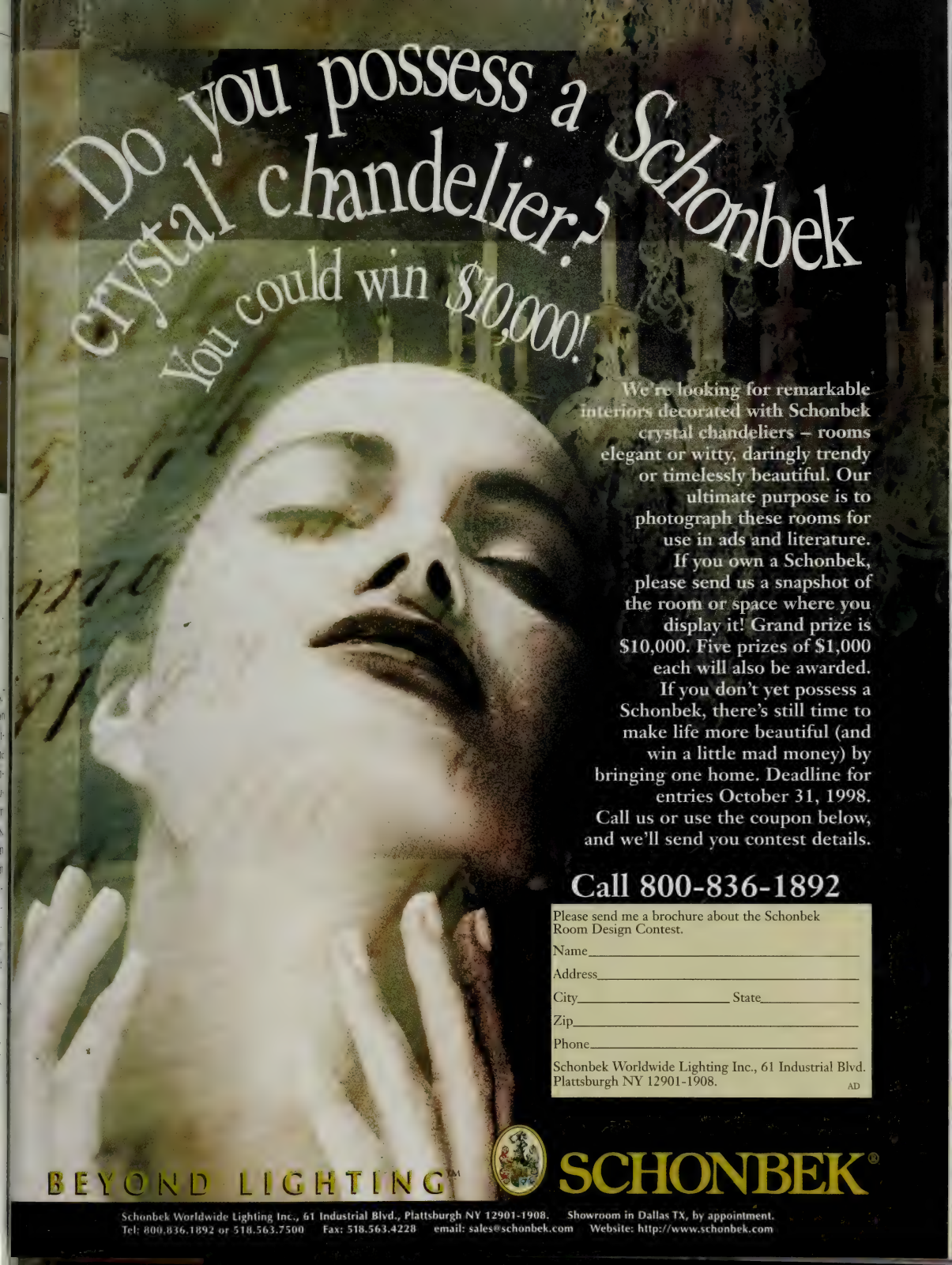


ABOVE: Jean-Marc Nattier painted the 1751 portrait of Dauphine Marie-Josèphe of Saxony. She stands before Versailles's Great Lawn. Scalamandré wallcovering.

"Splendors of Versailles" had a daunting mandate. It needed to impart the idea of Versailles and its symbolic and central role in the creation of French culture, and it had to do so without artifice, guile or glibness—and in a way that would woo (and wow) an expected half million visitors. With that in mind, Jack L. Kyle, executive director of the exhibition's main sponsor, the Mississippi Commission for International Cultural Exchange, asked Versailles for some "icons," and those include a ten-ton crushed Carrara marble replica—one of only three—of the famous Gian Lorenzo Bernini *Equestrian Statue of Louis XIV*, which will remain in Jackson after the show closes.

More than four years in the making, the $10.7 million exhibition was created by Salmon, curator of eighteenth-century paintings and drawings at Versailles, and Claire Constans, chief curator of paintings. It was designed by ElRoy Quenroe and Charles Mack, who are among the premier exhibition designers in the United States. The goal was to demonstrate the evolution of French art and taste over the course of the seventeenth and eighteenth centuries and to reveal both the public and private lives of the

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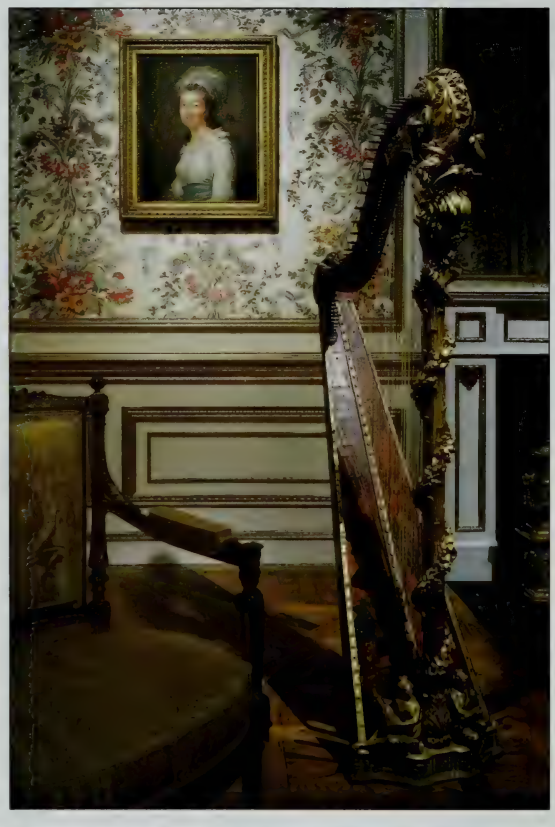
SPLENDORS OF VERSAILLES

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kings, queens and mistresses who shaped Versailles. The approximately 150 objects—ranging from a bed used by Louis XIV to a harp belonging to Marie Antoinette—were carefully selected to convey the artistry, opulence and significance of the palace.

Gobelins and Beauvais tapestries, a gilt *Creation of the World* clock, silver tureens and a bejeweled toy coach hint at the variety of the collections. The exhibition encompasses the largest assemblage of objects to leave the palace at one time in many decades—perhaps, Kyle suggests, since the French Revolution.

The designers spent long days at Versailles studying



LEFT: A room devoted to Marie Antoinette and Louis XVI has a 1775 gilt harp, a fauteuil made for the queen and a portrait of the king's sister Madame Elisabeth.



BELOW: The crushed-marble casting of Gian Lorenzo Bernini's *Equestrian Statue of Louis XIV*, one of three in the world, will stay in Mississippi after the exhibition closes.

everything from the proportions of rooms to their ornate decoration. They pored over historical drawings and photographs, "looking at the details, the textures, the finesse, to show the change in styles, from the heavier robustness of the earlier years to the lighter sensibilities of the later years," says Quenroe. "We were striving to give some sense of context." The exhibition is intended to instruct without being didactic, to represent without replicating.

The Hall of Mirrors, therefore, does not try to emulate the grand proportions of its namesake in Versailles. The original, marble-clad room, with seventeen arched windows facing seventeen identical mirrors, was created by Jules Hardouin-Mansart in 1678 and was later decorated with the famed painted ceiling by Charles Le Brun. This Mississippi Hall of Mirrors is a symbolic gesture, a metaphor. It is much less elaborate, yet the impression—the mood of the place—holds. The walls are pink, white, gray and green *faux-marbre*. The pilasters are crowned with gold-painted capitals. Copies of the carved giltwood torchères made for the wedding of Marie Antoinette and the grand dauphin who would become Louis XVI, and Pierre Puget's bust of Louis XIV, are the only freestanding objects.

The Hall of Mirrors may be the first room a visitor enters at the exhibition, but anyone stepping into it will immediately see the show's signature piece, Hyacinthe Rigaud's large-scale painting of the Sun King in the Louis XIV Portrait Gallery beyond. "We decided that views would be important, along with a few surprises," Salmon explains. "The portrait is a theatrical moment reinforced by theatrical lighting."

Commissioned in 1700, the Rigaud portrait, which was such a success that the artist had to make several versions of it right away, shows Louis XIV in full regal array. He has the royal scepter with the fleur-de-lis, the symbol of France, in his right hand and the sword of

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ART CARPETS

SPLENDORS OF VERSAILLES



RIGHT: Gilt garlands and floral paintings inset into roundels decorate the re-created Dog Room. The original at the palace housed the kennels for the kings' dogs.

BELOW: The lavishly appointed King's Bedchamber displays the *King's Conquests* Beauvais tapestries, a gilt beech-and-lime bed by Jacob the Younger and a Savonnerie carpet.



continued from page 70

Charlemagne sheathed just below his left. Four other portraits share the space—two more of Louis XIV, one of his Austrian-born queen, Marie-Thérèse, and one of Mme de Maintenon, the mistress who became his second wife.

The New York fabric house Scalamandré provided four fabrics especially for "Splendors of Versailles"—a brocatelle, two damasks and a floral silk *chine à la branche* print after the one seen in the Queen's Bedchamber at the palace. The selection was made to reflect each monarch's particular time. The brocatelle, typical of the Baroque era, depicts an exuberant assortment of fruits, vegetables and flowers; it provides a fitting background for the Rigaud portrait. A gold damask more representative of the early eighteenth century swathes the gallery of portraits from Louis XV's reign, including a famous Carle Van Loo painting of the king's mistress Mme de Pompadour dressed as a gardener. The damask indicates, notes Scalamandré executive Robert Bitter, "the tastes of these very important women, the queens and mistresses who played such an important role in the social, economic and political destiny of France."

A jade-green damask with a Neoclassical pattern reflects a color more favored in the later years of the eighteenth century. It is applied to walls in a gallery devoted to images and objects from the reign of Louis XVI.

That gallery includes portraits of both king and queen, the latter done by one of the few women to achieve stature as a portraitist in the eighteenth century, Elisabeth Louise Vigée Le Brun. She was commissioned to paint Marie Antoinette on numerous occasions, and the oil on display dates to 1788. It shows the young queen seated with

SPLENDORS OF VERSAILLES

a book in her hand; Vigée Le Brun later wrote of Marie Antoinette that "I have never seen such a radiant complexion and radiant is the right word; for her skin was so transparent that it had no shadows at all."

In the "green room," late-eighteenth-century tastes are further evinced by reduction, not addition. "Boiserie was very simple during Louis XVI's time," explains Salmon. "Decoration then conveyed unity, symmetry, peace and quiet, and did so by using just a few objects."

Of the thirteen galleries, seven have floors assembled in the intricate wood pattern known as *parquet de Versailles*. The parquetry, crafted in Louisville by the Kentucky Flooring Company, embodied such a degree of authenticity that it caused Salmon to proclaim it "one of the finest accomplishments of the whole exhibition." Another gallery, which contains small bronze sculptures intended, says Constans, to show the king's "sense of collecting," has a *faux-marbre* floor fabricated in Austria using a special photographic technique that reproduces the appearance of stone. Throughout, there is an abundance of gold-leaf moldings executed by craftsmen from Mississippi, Tennessee and Canada.

A 1996 exhibition in Jackson, "Palaces of St. Petersburg: Russian Imperial Style," precisely re-created rooms from four royal residences (see *Architectural Digest*, July 1996). In "Splendors of Versailles," the rooms—with one exception—were laid out to underscore the idea of Versailles rather than the actuality of it. The King's Bedchamber, for example, is not identical to one a visitor would see on a tour of the palace but rather is a distilled version of such a bedroom. It is behind glass, in a space fine-tuned to the exact temperature and humidity of Versailles. Dominating the room is a gilded bed designed and carved in 1833–34 by Georges Alphonse Jacob-Desmalter, better known as Jacob the Younger, as a reproduction of one fashioned for Louis XIV and destroyed during the French Revolution. Plumed and tapestry-covered, it is set behind a balustrade, as was typical in Versailles, where the king's morning and evening rituals—the *lever* and *coucher*—were daily public events observed by those who had gained favor in the court. An original chandelier, which had once been in the possession of the duke and duchess of Windsor but was returned to the palace, illuminates the room. Salmon chose as complements several important pieces of furniture with tortoiseshell and copper marquetry and a Savonnerie carpet based on drawings by Charles Le Brun. The walls are hung with Beauvais tapestries showing Louis XIV's conquests in battle.

A gallery devoted to Marie Antoinette was also designed as an evocation. Although the objects in it—a painted and gilded wood harp, silk-upholstered chairs, a mahogany traveler's writing box—are more for private use, the pattern of the wallcovering, with its festoons of flowers and peacock plumes, was taken directly from the "public" Queen's Bedchamber at Versailles. There, courtiers witnessed not only the regular ceremonies of *lever* and *coucher* but also the births of royal offspring.

The only room in "Splendors of Versailles" to be strictly re-created is the Dog Room, which housed the kennels for the kings' favorite canines. It is pristinely proportioned, with floral paintings inset in the walls and above the doors. Quenroe remained as true to its variety of details as possible. It is in many ways the best example of the kings' private taste. There are no allegorical tapestries or awe-provoking portraits, just flowers. As part of the exchange agreement with Versailles, the Mississippi Commission for International Cultural Exchange has provided one million dollars toward the restoration of the real Dog Room in France.

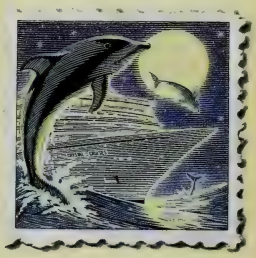
It has been over three hundred years since the explorer René-Robert La Salle seized for his Sun King the territory that became Mississippi and called it Louisiana. It is a felicitous twist of history that Louis XIV again has such a presence in the land he once claimed as part of his empire. □

"Splendors of Versailles" is open seven days a week, from 9:00 A.M. to 10:00 P.M., through August 31 at the Mississippi Arts Pavilion in Jackson, Mississippi. Telephone TicketMaster at 800/409-9959 for individual tickets; for group sales, telephone 800/960-9900.

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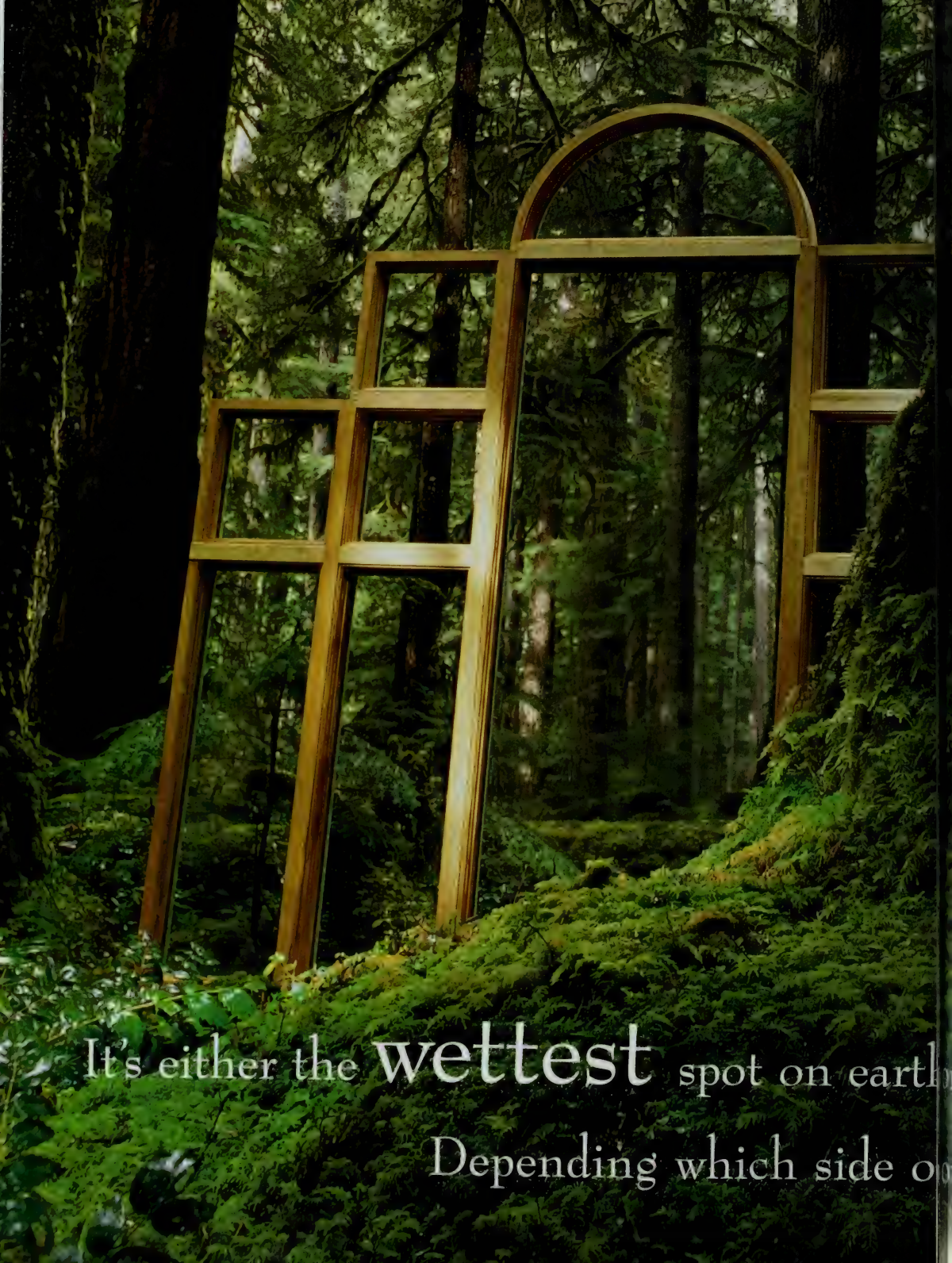
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NATURAL BEAUTY

EVELYN LAUDER SUPPORTS AN IMPORTANT CAUSE THROUGH PHOTOGRAPHY

By Judith Thurman



PETER HURLEY

The "total amateur" has accomplished more than many full-time professionals.

Evelyn Lauder (left), senior corporate vice-president of the Estée Lauder Companies, has turned her love of photography into a means to benefit breast cancer research by donating proceeds from the sale of her prints. BELOW: *Inlé Lake, Myanmar, March 1998.*



EVELYN LAUDER CHEERFULLY INsists that as a photographer she is a "total amateur" who shoots with an automatic camera—an Olympus—sometimes from the window of a car or plane. But her art is amateur in the original sense of the word: a labor of reverence or, as she puts it herself, "a contemplative discipline focused on tranquillity."

Her career resembles that of certain Victorians—aristocratic photographers such as Lady Hawarden and Lady Winchelsea. They would probably have said, as Mrs. Lauder does, with a certain old-fashioned propriety, "I'm blissfully married. I'm devoted to my children. I'm a besotted granny. My family comes first." Yet they, too, quietly produced distinguished and prolific bodies of work.

If Evelyn Lauder is no bohemian pushing the envelope of a genre, she is also no Victorian *femme d'interieur*. She serves as a senior corporate vice-president at the Estée Lauder Companies, where she works closely with her husband, Leonard, the chairman and CEO of the cosmetics empire founded by her mother-in-law. A soigné woman who might seem formidable if she didn't radiate such motherly warmth, Evelyn Lauder is famous for her exigent handwritten memos and her attention to de-

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ABOVE: "One can almost hear music in the rhythm of the trunks and their shadows," Lauder says of *Aspen Trees I, Independence Pass, January 1998.*

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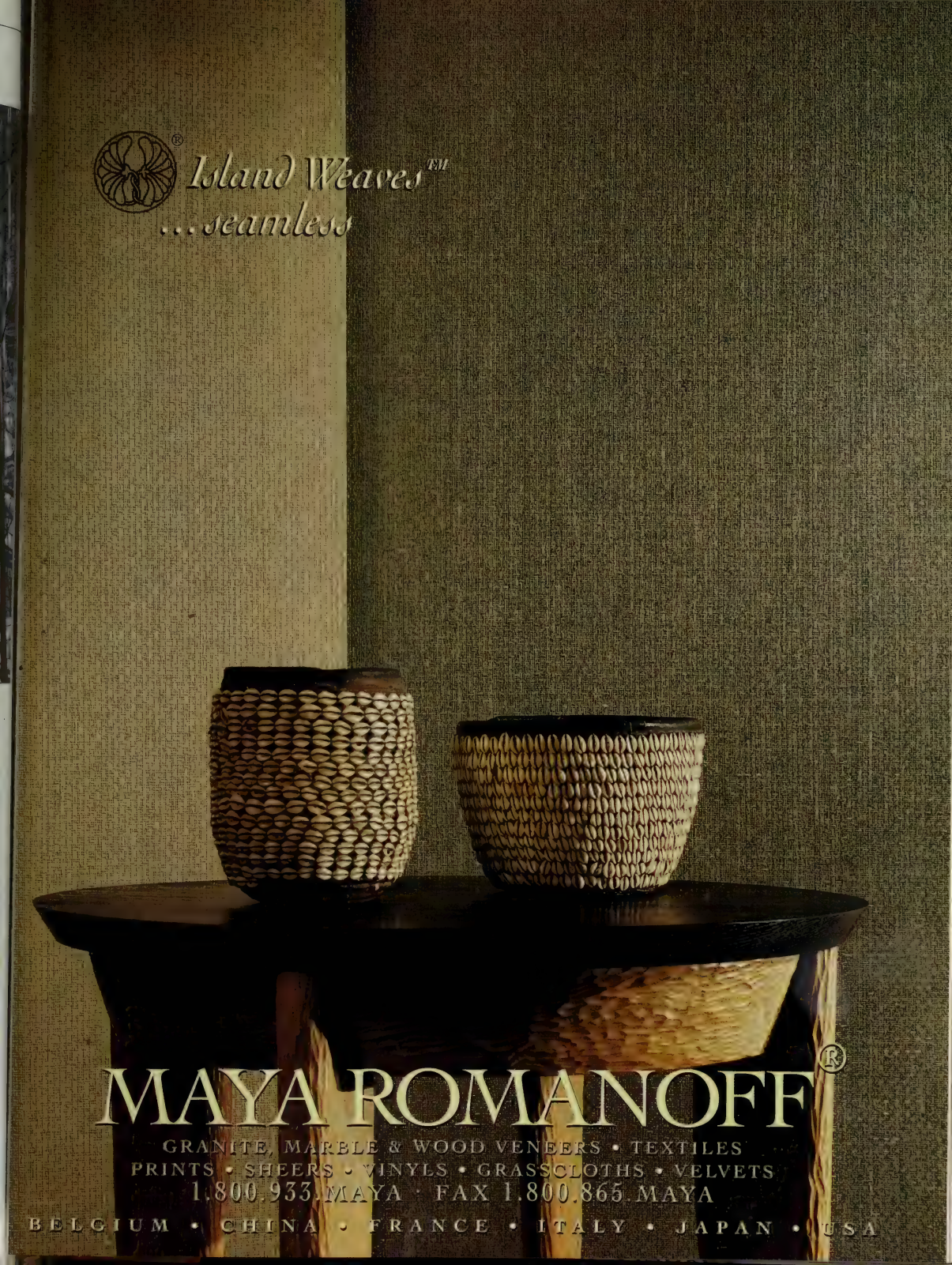
tail. She is a forceful presence in the boardroom and in her corner office on the fortieth floor of the company's headquarters. She acts as a goodwill ambassador, lectures widely, takes an active part in product development and public relations, and energetically raises funds for the Evelyn H. Lauder Breast Center at Memorial Sloan-Kettering Cancer Center, of which she is president.

But Mrs. Lauder's passion for photography began, as it did for her predecessors, at home, with pictures of her babies and meticulously documented family albums. She began making nature studies while visiting her children at camp and used the images for the family's Christmas cards. Gradually the human faces disappeared from her portfolio. The seasons turning in Central Park, the roses on her penthouse trellis and the gardens of her country estate "sensitized" her to the play of

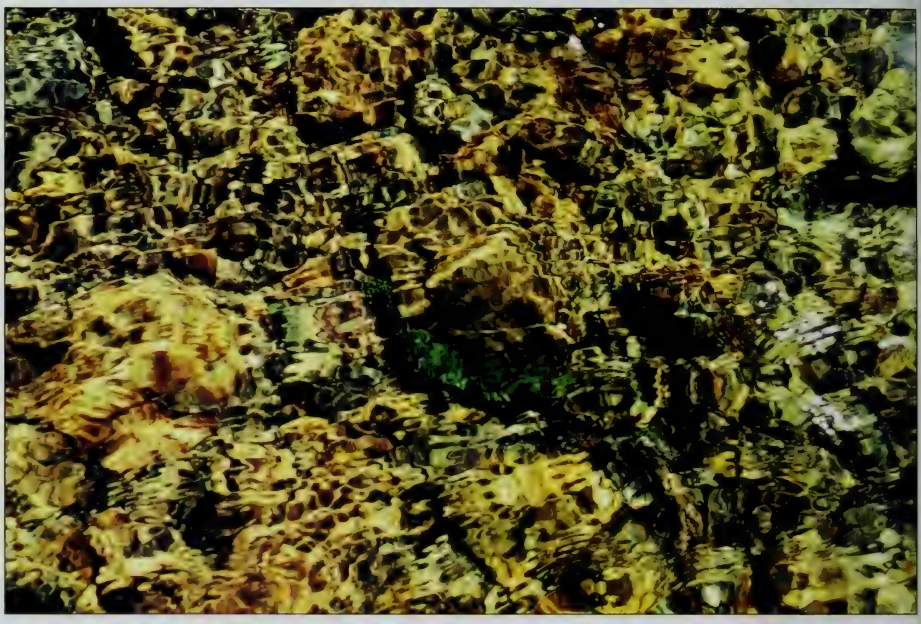
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ABOVE: *Sand Dune National Park Shadows, July 1996* hangs in the Evelyn H. Lauder Breast Center at Memorial Sloan-Kettering Cancer Center.


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NATURAL BEAUTY



RIGHT: Lauder shot straight down into a stream to capture the "abstraction of warm, golden colors" in *Continental Divide I, Colorado, July 1996.*

Many of Lauder's photographs are influenced by her childhood memories of the seasons. BELOW: *Grasses at Dominick's Ranch, Colorado, July 1996.*



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light, the musical notations of wind on water, the abstract symmetries of organic forms.

When Mrs. Lauder began traveling with her camera, her work became the journal of a naturalist. On one vacation she and her husband landed by helicopter at the bottom of a waterfall in the Venezuelan Amazon. She captured a landscape that had never before been photographed, or perhaps even seen. They went hiking in the mountains of Colorado, and, lying on her back in a meadow of wildflowers at twelve thousand feet, she studied the architecture of the clouds. Together the Lauders explored the glaciers of Tierra del Fuego, the savannas of southern Africa, the rice fields of Bali. The virginal beauty of "fragile and isolated ecosystems" became her specialty, and it suits her temperament, which for all its worldliness and for all her privilege has an imperturbable depth of innocence. She has, as the Buddhists say with admiration, a "beginner's eye."

The "total amateur" has accomplished more than many full-time professionals. Mrs. Lauder has published a book, *The Seasons Observed* (Abrams). She has exhibited a group of her photographs at Vassar College and a selection of "very dramatic blowups" at the Holly Solomon Gallery in SoHo. She recently hired a curator to help "triage" her mushrooming archives. "It's always hard to judge your own work," she observes. "The last photograph you do is the one you love best—it's an art of freshness."

Mrs. Lauder's commitment to breast cancer education, for which she has received numerous awards, is a commitment to healing, vigilance, optimism and renewal—the implicit themes of her photography. Having raised the funds to build and equip the Breast Center and its diagnostic facility—a technically lavish but aesthetically challenged underground space with no

windows—she decided that the walls should be decorated with enlarged photographic landscapes. "The idea," she explains, "was to create a serene and spiritual atmosphere. No waiting room art. No pedantically upbeat theater posters or museum-shop prints. No images of people, animals, food, symbols—and above all, no dead things." By then she had some two hundred and fifty prints of her own, but she needed twice that many, so she went on the road with her camera. The collection of original prints now on permanent exhibition took two years to assemble, and more than fifty other photographers contributed their work to it. Mrs. Lauder, in typical fashion, insisted on ceding them pride of place.

All the royalties from her book and print sales (the Holly Solomon show was a sellout) have been donated to breast cancer research, as were the proceeds from her April show at Wins-

> Mrs. Lauder's commitment to breast cancer education is a commitment to healing, vigilance, optimism and renewal.

ston Wachter Fine Art in Manhattan. This recent work is Mrs. Lauder's most abstractly sensuous and closely observed: footprints in the desert sand; cracks in a clay riverbed; a "Rothko" sunset; the camouflage patterns of plane tree bark; the rhythmic undulations of snowdrifts, seaweed and water—a favorite subject. "It brings great good fortune," says the artist. "It's the symbol of prosperity and abundance."

By anyone's standards, Evelyn Lauder has enjoyed a life of prosperity and abundance. And her photographs suggest that she's a woman who feels blessed. Her business is selling beauty secrets to the world. Her avocation is seeking out the world's secret beauty and giving it away. □





EXTRAORDINARY PROPERTIES ON THE MARKET

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Kéa, the closest of the Cyclades islands to Athens, boasts a yacht anchorage and a white-sand beach on its southern coast. Set into the hillside above Koundouros Bay is a stacked-stone house (below) completed in 1994. "It's only 50 minutes from Athens, but it is for people who want to relax," says the owner, who built the house himself. "I like this Cycladic rock, which comes only from Kéa." Among the traditional features are Kárystos stone floors, whitewashed walls, wood-beam ceilings, arched windows and doorways, and stone fireplaces. Bamboo-covered pergolas shade outdoor dining areas, while local stone and long wood planks from 19th-century sailing vessels serve as the flooring for the pergolas and the pool deck. The pool's edge visually slips into the bay (above).



STELIOS KOLTSAS



STELIOS KOLTSAS

The master bedroom has an ocean view, a fireplace and a stone-base bed. In the garden, a bell hangs in an arch in the stone wall, signaling the entrance to a small church. $700,000, furnished.

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PHOTO: STAN DEKOPHOT

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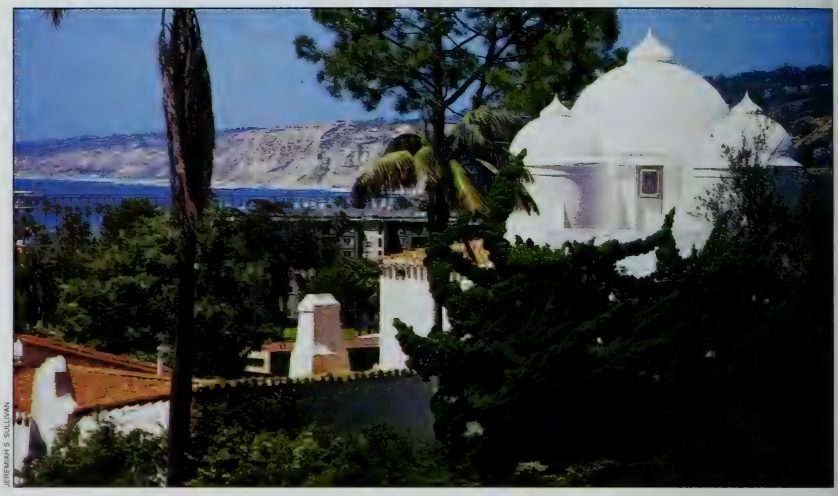
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EXTRAORDINARY PROPERTIES ON THE MARKET

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LA JOLLA



JEREMIAH S. SULLIVAN

Herbert E. Palmer named his fanciful La Jolla residence, which he built in 1932, Casa de las Joyas ("House of Jewels"). Locals call it the Taj Majal, in part for the three white domes that stand out against the southern California coast. Palmer, an architect and mystic (and some say the illegitimate son of Edward VII), employed wood, stone and plaster to create decorative façade detailing in the Arts and Crafts spirit. "So much of Palmer's personality was in the house that getting his vision back became our mission," says Jan Sharpless, who owns the house with her husband, Barry. Sharpless did much of the restoration herself, searching for colorful, flat stones to set into the pebble-mosaic floors, baseboards and the walls of the interior courtyard. She uncovered the original interior walls, revealing ocher-tinted plaster as well as everything else that had been painted—the carved wood, the stone floors—and a fireplace that had been faced with marble. Exotic landscaping was used to give the property drama. In addition to the domes, one of which is an observation/meditation room with a star-patterned mosaic floor, the ogee-shaped doorways invoke Islamic design. "Palmer had a lot of time on his hands," Sharpless notes. "He had some income, but not enough to do the house grandly. It's romantic—the scale is small and the rooms are cozy." $1.675 million.

Phil and Pam Reed, Willis M. Allen Company; 619/459-4035, ext. 246.



PENNSYLVANIA

In Chadds Ford, Pennsylvania, 20 minutes from the Philadelphia airport, a Federal house stands on some 39 acres above the Brandywine Valley. Rondelay dates from circa 1830 and was restored over the past two years by architect John Milner, who is known for his historic preservation and new buildings in the local vernacular (*AD*, July 1997). "I worked for the owner's mother as well, so the project has actually lasted more than ten years," says Milner. "It was a pretty thorough restoration. We removed previous changes and cleaned and repaired the wood and floors." The fieldstone-clad house has marble fireplaces and oak floors throughout. The interiors were decorated by Dale Montgomery of McMillen Inc., including the double parlor—"a mirror image in fabrics and furnishings," Montgomery notes—while the fire surrounds are original. The property features a gray stone gatehouse with second-floor guest suites and a stone carriage house with new stables, designed by Milner. $2.9 million.

Georgianna Hannum Stapleton or Jean Bell, Fox and Roach Country Properties; 610/347-2065.

EXTRAORDINARY PROPERTIES ON THE MARKET

SPAIN

Agua Amarga, a secluded Andalusian fishing village in the Park Natural de Cabo de Gata-Nijar, nestles in a cove between two mountains. Torre de los Angelitos is artist Susan Gray's villa, which commands views of the Spanish coast. Rising above the traditional white plaster exterior, a dome indicates where the Moorish entrance hall, with its massive antique wood door and 30-foot-high ceiling, is located. The floors are terra-cotta, and the windows have carved wood shutters. Inlaid doors lead to the library, which, like the other rooms, has Spanish, Italian and French Renaissance furnishings. The kitchen, centered around a fireplace and decorated with hand-painted tiles from Granada, opens onto a terrace. Three of the six bedrooms have fireplaces. The two-and-a-half-story artist's studio lets in northern light. Flowering trees and shrubs shelter an Olympic-size swimming pool. The flight to Madrid takes 45 minutes from Almería's international airport. $1.2 million.

Susan Gray; 34-950-13-80-68.



COURTESY SUSAN GRAY

MONTECITO

At the turn of the century newlyweds Susan Wade, a member of one of the first families in Montecito, California, and Captain E. Pryce Mitchell were given ten acres of her family's land for their house. Mitchell, who had sailed around South America, named the property Arequipa after a city in Peru. Architect J. L. Curletti designed the house in the Craftsman style, with a terrace overlooking the Channel Islands. The Harvey family purchased the estate in the 1920s and later hired architect Lutah Maria Riggs to renovate it. Not much has changed on the grounds since a 1936 garden tour prospectus described "a great lawn stretching far out from the terrace and ending in a high planting of shrubs and great trees.... A fine *Araucaria araucana*, or monkey puzzle tree, sycamores and deodars abound on the place." Water is provided by two private wells. Three guesthouses dot the ten-acre site. $4.8 million.



HENRY L. FEIGHTMAN

Rebecca Riskin, Village Properties; 805/565-8863. □

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ARCHITECTURE

ISLAND THEMES REVISITED

EXPANDING THE SHINGLE STYLE TRADITION ON MARTHA'S VINEYARD

Architecture by Robert A. M. Stern Architects/Interior Design by Wilson & Wood
Text by Stephen A. Kliment/Photography by Steven Brooke





"A house represents the psychology of a family," says Robert A. M. Stern, the architect of a shingle-clad retreat on Martha's Vineyard. "This house didn't have to be a bold statement—my clients didn't need to be emancipated from the island sensibility." A pedimented entrance porch and a low roofline mark the front façade.



Halfway to completion, a house that had been designed for weekends and summers on Martha's Vineyard had to take on a whole new role. The owners, a media executive and his wife, relocated to Los Angeles. "From our New York City house, we could have jumped back and forth to the island," he says. "But coming cross-country, we spend longer blocks of time there, especially with our two kids, who live on the East Coast. So the house turned into more of a gathering place."

Another key factor in the makeup of the house was the couple's living style. "They're well-grounded, very low-key people," says Robert A. M. Stern, the architect they commissioned. "They've been around, he's in a high-powered, pressure-cooker industry—and the architecture had to create certain settings for their daily life and for special occasions. The house is not some abstraction about who they want to be or whom they want to impress."

Accordingly, Stern's design is a paragon of amiable scale, rambling massing, muted colors and refined cape-style detail. Not evident from its profile is that the main house contains 8,000 square feet of living space, the guesthouse another 3,500. Contributing to the subdued effect is the siting, the way the house angles toward the water: Arriving by boat, one has to be



almost levél with the structure before it is visible.

The auto approach, a circular drive paved with local beach stone, loops past the two-story house. Rows of shutters painted the typical Vineyard trim color of pale blueberry play off the white-cedar-shingle cladding. A foundation of New England fieldstone supports the skirted walls of the building, whose entrance is a pedimented portico flanked by two pairs of Tuscan columns.

"As for style, the house is very much in keeping with some of the small, unwinterized homes on the island and some of the larger ones down by the harbor," notes the husband. "We had a house in Chilmark, high on the ridge, and it was great when the kids were little. When they got into their teens, they weren't so happy about being in the woods. They were pushing to get closer to town and to the water."

Vineyard architecture is traditionally modest, much of it derived from the shingled saltbox. Stern modified the vernacular here, giving it

"In a primary residence, the rooms tend to be discrete," notes project architect Randy Correll. "Second houses have more relaxed plans." Living room sofa and love seat fabric, Cowtan & Tout; wing and club chair fabrics, Brunschwig & Fils. Elizabeth Eakins rug.

BELOW: The second-floor sitting room—a secluded conversation area that looks out to the water—is at the house's north end. Broad double-hung windows, by Tischler und Sohn, and an angled ceiling lend the space a towerlike quality. The chandelier is from Summer Hill.





volume and a more extended plan while incorporating many of its informal features. The major rooms have an almost modernist openness: The spaces, well defined though they are, flow easily into one another. There's a refreshing variety in heights, too, unlike the nineteenth-century precedent of low and flat ceilings.

The house is a butterfly plan, with a series of angled wings. The double-height entrance hall, dominated by a staircase, fronts the living room, which in turn steps up to the dining room. Jutting out from there is a screen porch that overlooks the harbor; in the summer, with the ventilation of ocean breezes, the porch is one of the most used areas of the house. In contrast, on the other side of the living room is the library, which provides a rare opportunity for privacy. "I wanted a room that you could get away to—that you could close off if you had to," says the husband.

Much of the house's easy-going character comes from the details. "The design of the casings around the doors and elsewhere establishes a hierarchy of spaces," explains Randy Correll, Stern's project architect. "The living room has the most important status. As you work away from it, the moldings become simpler and smaller."

For the second floor, where the bedrooms are, the detailing is more period. "A lot of Vineyard houses were built around the time of the Greek Revival in the mid-nineteenth century, so we went with moldings derived from Doric elements," Correll says. "Because most of the upstairs ceilings go up into the roofline, we omitted crown moldings there. The door gets the more significant molding, with a little entablature."

The painted wood brackets along the perimeter of the porch are Gothic in tone; the Palladian windows also have Gothic tracery. Where oculus-type portholes appear, they add interest—and scale—to the exteriors.

The architects were amenable to unexpected sources of inspiration. On a whim, Correll gathered a pile of weathered stones from the beach, which he used to build a fire surround in the dining room. The stones ended up setting the room's palette as well.

Throughout, the walls were kept mostly off-white as a foil to the naive figurative paintings of Vineyard artists. "We stuck to island painters," the husband says of the regional art displayed. "The island is unique," adds his wife. "There's no division between summer and year-round people. Here the year-rounders become part of your life."

For all the details, it is the



architecture—primarily the deft fitting of so generous a volume in an unassuming envelope—that is the house's great accomplishment. Largely due to the gambrel roof, which softens the outline of the house and draws it closer to the ground, the building forms a natural relationship with the site. The dormers are continuous with the upper pitch of the gambrel, further mitigating the roof silhouette.

On the matter of subtlety, architect and clients were in agreement. "Always save a vista for a second glance, a third level of discovery," Stern advises. "I don't smack people in the face and give everything away at the first moment. A house should slowly reveal its assets. You don't want it all in one giant heap so that you experience it and then immediately forget about it." □

Designers Ann Wilson Dixon and David Michael Wood gave one of the bedrooms "a summery character" with a ceiling fan, a faux-bamboo four-poster and, from Summer Hill, gauzy draperies. The ceiling has the shape of the gambrel roof. Cowtan & Tout fabrics cover the bed and daybed.



THE DESIGN IS A PARAGON OF AMIABLE SCALE, RAMBLING MASSING, MUTED COLORS AND REFINED CAPE-STYLE DETAIL.



At the rear, the screen porch, center, and the gazebo, far right, are single-story projections devised to anchor the house to the site. "By bringing the roof down to a commanding, picturesque form at the corners," Stern says, "we visually reduced the building mass."



AHEAD OF THE CURVE

CIRCULAR LOGIC DEFINES A LIGHT-FILLED MANHATTAN SPACE

Interior Design by Robert Bray, Michael Schaible and Mitchell Turnbough/Text by Cynthia Zarin/Photography by Durston Saylor



"We ripped the walls out of an eleven-foot-wide rectangle and created a twenty-foot-diameter rotunda," Robert Bray says of the living room of a Manhattan apartment that he, Michael Schaible and Mitchell Turnbough designed for Bruce Bloch and Chris Malm. Edelman chair leather and banquette trim.


RENAISSANCE
REMBRANDT
TOULOUSE-LAUTREC
VERMEER
DEGAS

"In a spare environment, it's about the subtleties of reintroducing materials," says Turnbough. OPPOSITE: The interior of a bookcase in the dining room echoes the black lacquer of a table inspired by Jean-Michel Frank in the entrance hall; the nickel sconce repeats the chrome of the living room tables.

BELOW: "We used natural colors and textures in the living room to soften the minimalism," Turnbough says. The series of 1856 botanical engravings, the pair of urn lamp bases and the 1930s floor lamp are from Reymer-Jourdan Antiques. Lee Jofa banquette fabric; Clarence House contrasting pillow fabric.



When asked to name the houses they most admire, Robert Bray and Michael Schaible, design partners for almost thirty years (their clients range from Jasper Johns to Mortimer Sackler), both answer after a bare moment's hesitation, "Palladian villas." Then their conversation—witty, wry, by turns discerning and enthusiastic—continues. Which villa? Where? Schaible throws up his hands in a gesture that combines pleasure and exasperation. "But there are so many possibilities! Frank Lloyd Wright, Japanese houses, some houses in the Southwest, Versailles, those little houses on Cape Cod. Wow!"

Around the corner from an old haunt—the original Parsons School of Design on East Fifty-fourth Street, where they first met—is one of the firm's latest projects: an architecturally undistinguished Sutton Place apartment, with a magnificent, mural-size view of the East River, that they renovated and furnished. Undertaken for a friend, advertising executive Bruce Bloch, and his companion, Chris Malm, a human resources manager, the apartment is particularly interesting to Bray and Schaible because it documents how their ideas about minimalism and even the purpose of design have evolved over time.

"We first met Bruce about four thousand years ago," Bray says, "when we all crawled out of the sea onto the beach at Amagansett. He was living in a very high-tech, minimal apartment. Knowing his taste for clothes, for fabrics, that seemed foreign to us. Where was the texture? The tailoring? Of course, back then we did that kind of thing too. It's as though we designed for children, but then they got older and didn't want to sit on the floor anymore."

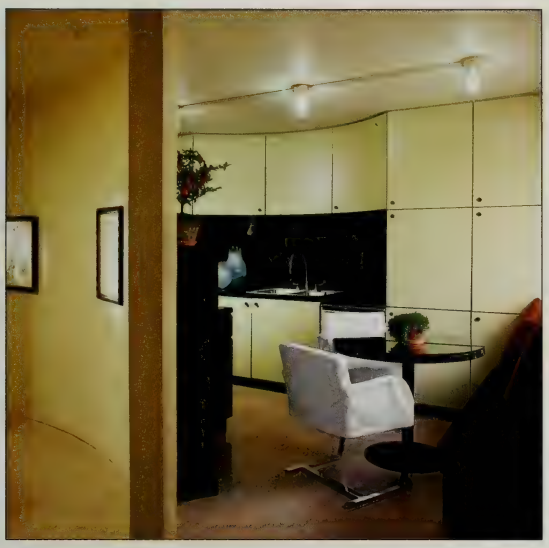
Bloch concurs. "Well, it was low maintenance! All you needed was a bottle of Windex. But a comfort factor *was* missing."

"Those tubular chairs," Bray says with a sigh. "So difficult to get out of." Schaible looks at his partner out of the corner of his eye. "By now," he says, "they're hard to get *into*."

In contrast, everything



OPPOSITE: A Le Corbusier table is accompanied by slipcovered Brno chairs in the dining room. "The glass keeps the light flowing through the apartment," Bray says of the sliding wall between the dining room and the study, where Horst P. Horst's 1939 *Mainbocher Corset* rests on a ledge.



LEFT: "We made the center section of the top bank of cabinets concave as an exact reflection of the living room wall that pushes into the kitchen," explains Turnbough. "It was a means both of emulating the line and of gaining head space when standing at the sink."

BELOW: "Using the same furniture in separate rooms stretches the space," Bray says. "The study, with its club chair, feels as though it's a continuation of the living room." Turnbough adds, "The intention was for it to be used mostly in the evenings." Lee Jofa banquette fabric.

about this apartment is eminently habitable. The most striking feature of the renovation was the creation of a circular living room to replace what was originally a long, dark, tunnel-like space that made scant reference to the view. Substituting curves for the room's standard rectangular dimensions, Bray, Schaible and their associate, Mitchell Turnbough, filled the center of the apartment with light and air. The result is a feeling of serene buoyancy, as if the room were floating over the hubbub of the city.

An integral goal of the design was to add interest to adjacent rooms. In the galley kitchen, the convex exterior of the living room wall provides a dynamic space for a marble-top table and slipcovered Brno chairs; in the relatively small master bedroom, the new curve is a reminder of the living room's more generous presence.

Changes were made to ensure that light would filter through all the rooms. Maple floors were whitewashed; conventional doors were replaced with pocket doors of translucent glass; and in the study, which doubles as a guest







"The curve is imposing in the bedroom," Bray notes, "but it works." On the wall is a 19th-century *papier peint* panel produced by Maison Jacquemart & Bernard after a design by Percier & Fontaine, from Bernd Goeckler Antiques. Circa 1795 Aubusson runner from F. J. Hakimian.

bedroom, the wall adjacent to the dining room was taken down and replaced with a sliding wall of the same glass.

"Typically you'd have a small room with a solid wall and a little door in the corner," Bray says, "but the glass serves to expand and transform the experience of the room. It can be pulled shut for privacy but left open at other times."

The success of the design is evident in the overall feeling of proportion and ease; although the apartment has been almost completely reconstructed, it is difficult to imagine it in any other configuration.

"It takes a lot of work to make it look like nothing happened," says Bray. "The apartment had potential, but it was the *wrong* potential. It wasn't making any use of its attributes."

"There was even a typical little L-shaped dining alcove," Schaible says with a shudder, "which is Manhattan's very own version of suburbia."

In other hands the living room walls might have suggested all kinds of graphic possibilities, but here the designers left them almost bare. Bloch deals in images all day; at home, with the exception of personal photographs and a few artworks, he was happy to do without them. But there was more to it than that. "I didn't want anyone to walk into the apartment and say, 'Oh, look at that,'" he explains. "I wanted people to feel comfortable right away."

"Over time we've found that the most sophisticated client and the one who's most down-to-earth both say the same thing," Michael Schaible notes. "They ask, 'Where do I put my robe?' It's between the two that there's all this stumbling about style."

"What we're interested in now," Robert Bray says, "is the freedom that some degree of anonymity brings. I used to be so unbelievably dogmatic and idealistic! I still am, but there are things I can let go of more easily. What we do now is simpler. The rhetoric around it is simpler. We like to watch the shadow of a column move along a curved wall. A space should have a relationship to its setting. The design of a chair should have something to do with the human body. After thirty years, we know how people really live." □

THE SUCCESS OF THE DESIGN IS EVIDENT IN THE OVERALL FEELING OF PROPORTION AND EASE.



SHADOW OF A DREAM

WHERE DODI FAYED IMAGINED A LIFE WITH DIANA, PRINCESS OF WALES



Interior Design by Ron Wilson
Text by Judith Thurman
Photography by Mary E. Nichols

Overlooking the ocean in Malibu is a Tuscan-style villa designed by Ron Wilson. It was bought early last summer by the late Dodi Fayed, who reportedly hoped to live there with Diana, Princess of Wales. The secluded property covers some five acres.

Wilson designed a second floor to the house for the previous residents. "They wanted it to look like an Italian hillside property," he says. BELOW: An antique Buddha rests beside a spiral staircase added in the renovation. The tile risers are from Country Floors.



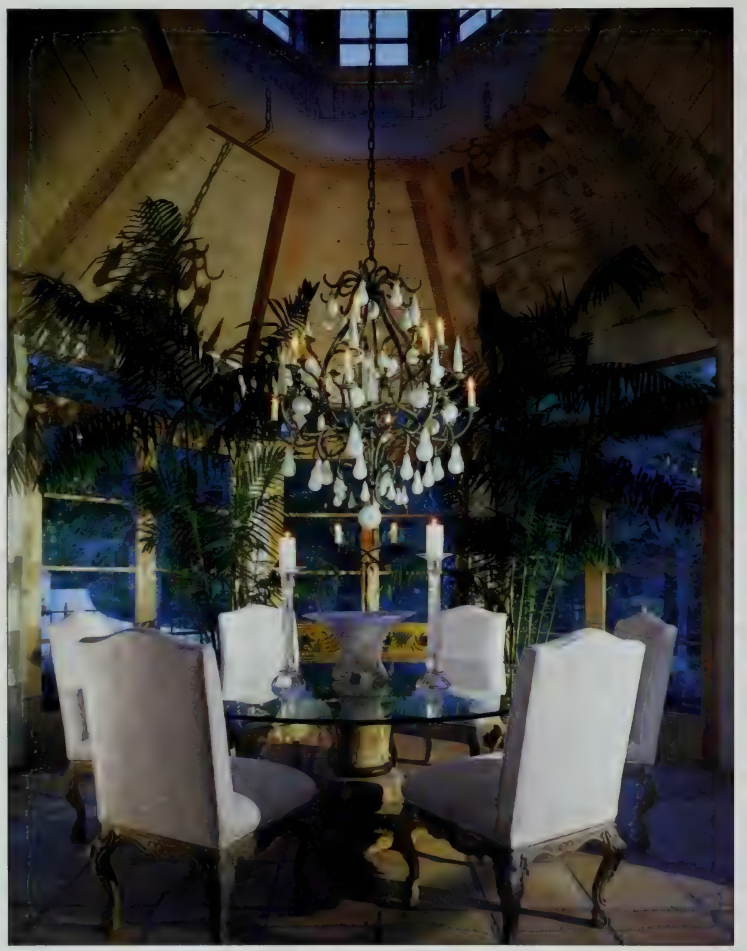
In another life this fresh, white villa overlooking the sea would have been the dream house of a young couple sorely in need of its protection and tranquillity. Nestled between two bluffs above the coast of Malibu, the house is invisible to its neighbors, sheltered from Pacific Coast Highway by its five lush acres and from the beach by a rugged cliff. It was designed for pleasure and intimacy, exercise and repose. The architecture and interiors, commissioned by the previous owners and executed by Ron Wilson, were so much to the taste of the prospective buyer that there was nothing he wished to change. It had not gone on the market furnished, but he wanted to buy it intact.

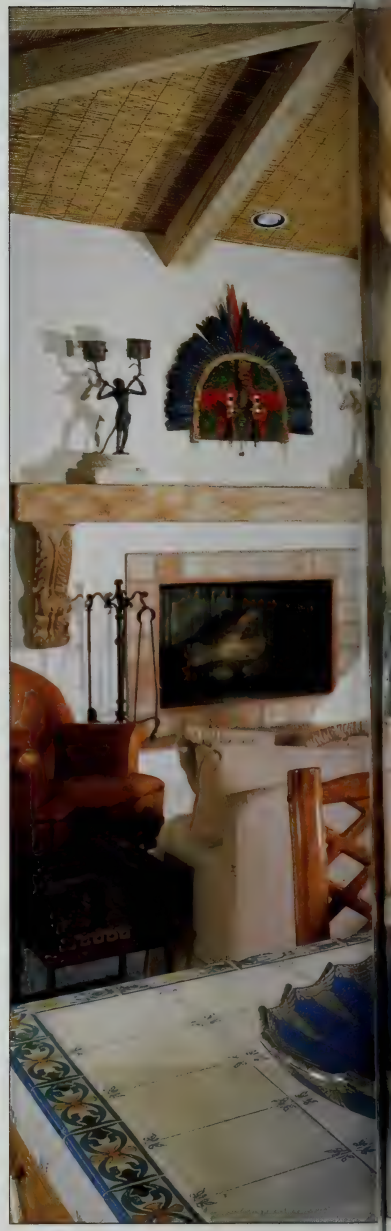
The villa was acquired in June 1997 by agents of the late Dodi Fayed, who visited the property early last summer. He had apparently looked at a number of houses, but there was some question as to whether he was committed to the idea of establishing a permanent base with Diana, Princess of Wales, in southern California. "This



RIGHT: Wilson employed a neutral palette in the open-beamed living room and elsewhere. "The ocean and the garden are so colorful, I saw the house as a background." The contemporary upholstered pieces are by the designer. The armoire is Spanish. Stark linen rug.









ABOVE LEFT: The dining room is an octagonal pavilion lined with French doors. The chandelier is contemporary Murano glass. Silk chair fabric from Scalamandré. LEFT: The media room features stone columns and textured fabrics. The bar has a shellstone top.



house seems to have concretized his intent," says a source close to the sale. "He clearly loved it and seemed to feel it was right for them."

The property, which had once been owned by Julie Andrews and Blake Edwards, originally was occupied by a one-story California ranch house. Wilson's clients had envisaged a more ambitious residence, and he suggested a design that was "a little dressier than Spanish—more Tuscan in feeling, a Mediterranean *casa colonica* overlooking the Pacific," he says. "We started virtually from scratch, tearing down all but one wall."

Wilson, who is known for his work with Cher (they have done nineteen houses together) and who counts Tom Selleck and Kenny Rogers among his clients, understands that a strong personality, like a brilliant jewel, is enhanced by a neutral setting. "My signature is

Wilson designed the kitchen, which incorporates a sitting area, as a comfortable space for family gatherings. "The reed-and-beam ceilings work well for a house at the beach," he says. French doors lead to the pool. Italian tile for the counters, Country Floors.



The house, which was once lived in by Julie Andrews and Blake Edwards, was a one-story ranch house before Wilson's redesign. LEFT: Walls covered in silk and Portuguese area rugs create a luxurious feeling in the master bedroom. Bed hanging fabric, J. Robert Scott.



ABOVE: Tumbled-marble tiles add a rustic air to the Italian-inspired master bath. The iron-and-crystal chandelier is antique, as is the kilim. "This is a very young house," remarks Wilson. "It's a clean slate of a house, subtly unglamorous and unslick. There's no ostentation."

a southern California informality," he says. "And this house embodies the ideal of an elegantly casual style of living. There are antiques, but they don't dominate the interiors. The absence of color and the emphasis on comfort, purity and light are a natural antidote to the stresses of exposure."

The villa is generously proportioned but not baronial by California standards —about 7,500 square feet. A limestone table with a baroque wood base anchors the entrance hall, which is paved with Italian terra-cotta. On the first floor are three reception rooms and a spacious kitchen that opens to the pool loggia. The living room is the most colonial in feeling, with its pine rafters, limestone fireplace and Spanish armoire. The media room—a plush cocoon—has a coffered ceiling and walls covered in Haitian cotton. Leather tub chairs invite guests to linger at the shellstone bar. The overscale seating is by the designer, and here, as throughout, the palette of nacre, pebble and

continued on page 177



Terra-cotta tiles, stucco banquettes and a trellis were added to the reworked pool area. Elsewhere on the property are outbuildings, including Blake Edwards's old sculpture studio, which Dodi Fayed had considered converting to staff quarters and a media center.



THE REBIRTH OF HARRINGTON HALL

A SIXTEENTH-CENTURY ENGLISH COUNTRY HOUSE RISES FROM THE ASHES

Interior Design by Christopher Nevile/Text by Elizabeth Lambert
Photography by Fritz von der Schulenburg





TOP: Harrington Hall in Lincolnshire, a 16th-century house that was gutted by fire in 1991, has been restored by Shervie and David Price. ABOVE: The entrance hall is "airy, like an orangery," says designer Christopher Nevile. The phoenix symbolizes the house's rebirth.



RIGHT: The Prices decided to do something completely new in the badly damaged morning room. The murals of stylized trees with local birds and insects were painted by Fiona Sutcliffe, who was inspired by murals at the Royal Palace of Drottningholm in Sweden.



"Christopher's jolt of energy was just what we needed," says Shervie Price (right, with her husband, David, in the 16th-century porch). FAR RIGHT: Plasterwork by Oriel Harwood turned the library into a garden room in honor of Alfred, Lord Tennyson, who lived nearby.



BELOW: "Its masculine feeling calls to mind a gentleman's dressing room," Nevile says of the Edwardian dining room. The egg-and-dart cornice and pilasters, which date to 1903, had "a scale so weird that we felt we had to retain them and emphasize their outrageous size."





Time had rested easily on the Lincolnshire house where Alfred, Lord Tennyson, son of the local rector, was lurking when he admired the young lady residing at Harrington Hall. The result of that infatuation is said to be those immortal lines of High Victorian courtship:

Come into the garden, Maud,
I am here at the gate alone;
And the woodbine spices
are wafted abroad,
And the musk of the rose is blown.

Shervie and David Price had no wish to intrude upon the romance. As he says, "You don't buy a historic house just to rip it apart. Gentle repairs were all we had in mind."

Then came the fire. Smoldering timber resulting from burning off paint with a blowtorch ignited, and in one night—November 4, 1991—the house was reduced to a shell. It was so unstable that even small planes flying overhead were a danger because of vibrations. The fire was on a Monday night;



"It wasn't possible to make the house look exactly the way it used to," notes Nevile, "but Shervie and David were wholehearted in their enthusiasm for the new." BELOW: The original 18th-century blue paneling in the winter dressing room was salvaged.



Lloyd's, the insurers, approved total compensation on Tuesday; and the first site meeting was on Friday. The Prices would rebuild.

A local architect, Guy Taylor, worked miracles with a load-bearing steel frame and concrete lintels to relieve pressure on the fragile brickwork. Almost a year later the house had been stabilized, and the Prices needed to make decisions about the new rooms. They also needed an interior designer.

"All I wanted was a little advice about lighting and a chat about draperies," says Shervie Price. "We hoped to encourage local talent and knew that some friends had a pretty drawing room decorated by their nice son. We would ask him to have a look."

So it was that Christopher Nevile of Baker Nevile Design Partnership arrived late one winter afternoon. He had gotten lost on The Fens, and it was dark. "We had only one flashlight between us," recalls Shervie Price. "He hit his head on a door, fell into a deep pit, scrambled to the top of the scaffolding, then rushed wildly from one end of the empty shell to the other in a frenzy of excitement. He kept saying, 'I must explore.' And I kept saying, 'Please don't.' How would I explain to his parents when he fell? What was I doing wandering around in the dark with a lunatic?"

He left hours later, bruised and bat-

"This project is about regeneration," says Nevile. "The conversion has been almost sacramental and is the true story of the house." RIGHT: The master bedroom, which was created out of four small rooms, has windows on three sides offering views of the gardens.





BELOW: Pieces of paneling that survived the fire were gathered from all over Harrington Hall, fitted together and installed in the winter bedroom's bath. When workers stripped white paint off the door, they discovered a 17th-century painted finish resembling walnut.



tered, with splinters under his fingernails, thinking, "That wasn't exactly a slick presentation. Pity. It would have been a great job." Meanwhile, she was thinking, "Now, there's a chap who can stay cheerful in the face of adversity. He'll do."

"At that point," says Shervie Price, "we had no idea what a big reputation he had in London or what a shake-up we were headed for. But he was the best person we could possibly have found. He carried no trauma from the fire, just saw a challenge and an opportunity. He knew we couldn't have the same house back and convinced us we had to create something different. The fire had set a new agenda."

Nevile had plans for the rooms within days but divulged them slowly. "Too much too soon is confusing," he notes. "I prefer to design only to the point necessary to keep the contract rolling, always working 'just in time,' evaluating as we go along rather than tying everything up too early."

Nevile considered their tastes—David Price wanted something like Blenheim Palace; Shervie Price wanted something like a Wesleyan chapel—and persuaded them both to work with young designers. "We needed traditional skills and new ideas," he says. "We needed many craftspeople, each one leaving his own

continued on page 177

RIGHT AND COVER: The bedroom of the Prices' daughter, Hester, was sited underneath the rafters at the top of the house. The bed, which was built in the space and cannot be removed, and the steps up to it were fashioned from wood taken from the heart of charred beams.





HOUSE OF KIESELSTEIN-CORD

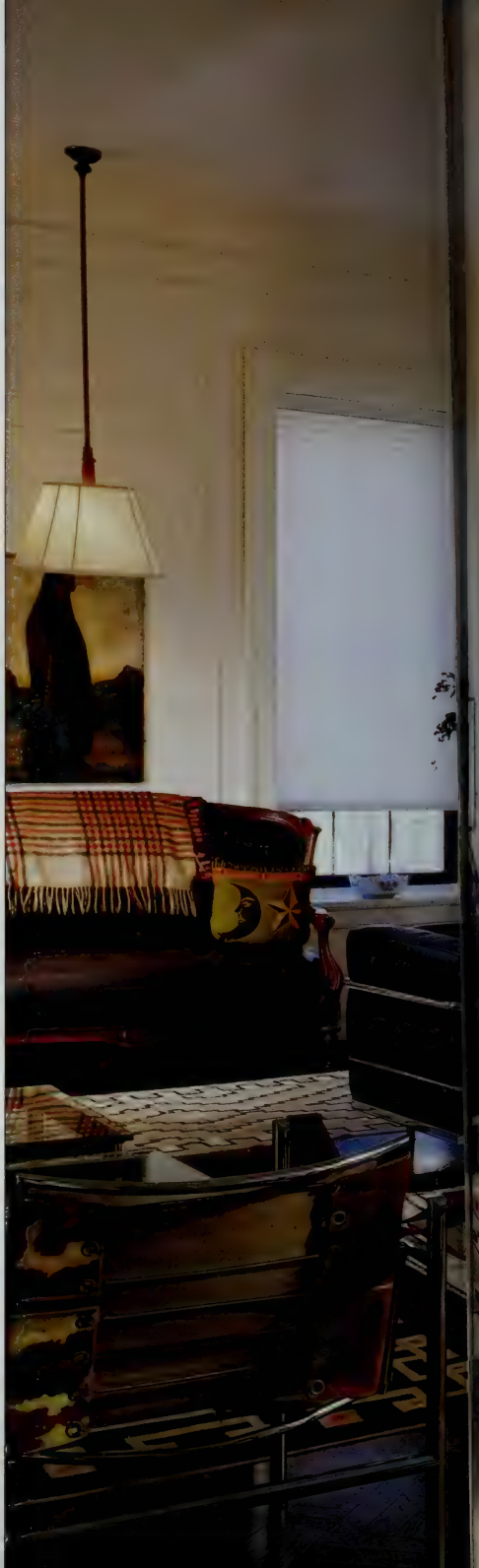
A MANHATTAN RESIDENCE AND PRIVATE SHOWROOM FOR THE STYLE INNOVATOR

Text by Gini Alhadeff
Photography by Durston Saylor



A crest calls for a manor, and Barry Kieselstein-Cord now has one on Manhattan's Upper East Side. It's a curious combination of the modern, the industrial and the medieval, with romantic Beaux Arts touches thrown in for theatrical effect. The crest in question, which depicts a crescent moon and a five-pointed star—designs he used for two of the first pendants he ever made—is the registered trademark of a company that produces more than five hundred models each year of belts, handbags and precious and semiprecious jewelry.

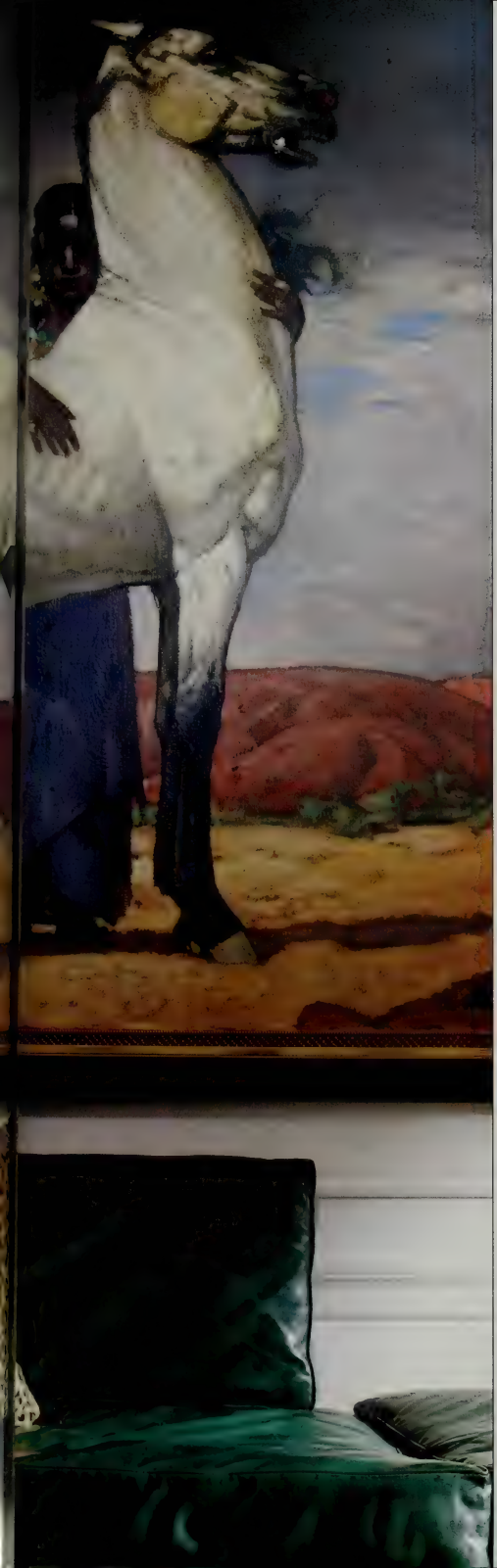
Kieselstein-Cord first drew notice in the mid-seventies for a belt with a silver buckle that was worn by men and women alike and became a status symbol—an American one for a change, and Ameri-



Noted jewelry and luxury goods designer Barry Kieselstein-Cord (above, with his daughter, Elisabeth) has transformed a 1920 mansion in Manhattan into a residence and an exclusive showroom. RIGHT: Le Corbusier chairs join Navajo rugs in the third-floor sitting room.







"I wanted to restore its integrity," Kieselstein-Cord says of the four-story building, which had been unoccupied for about 40 years. A 1920s painting by Henri Deleurmoz hangs above a 1920s Italian sofa in the sitting room. At left is a 1930s portrait by Mario Sironi.

can in inspiration, too, as it was reminiscent of western gear.

Kieselstein-Cord was fortunate to know at a very early age that he wanted to "leave a record of his existence." As a child he saw a television program showing the Pyramids and various other monuments that talked of art as something of lasting value, and that appealed to him immediately. At the age of ten he crafted his first piece of jewelry when his father showed him how to drill a hole in a peach pit to turn it into a ring. Recently he came across a copper letter opener that he had made and even thought to sign at the tender age of twelve.

He received a degree in graphics from Parsons School of Design and made his professional debut in advertising. But he kept the moon and the star pendants and a cuff bracelet on a shelf in a guest bedroom. A designer friend asked what they were. "If you're looking for something to do in life," he told Kieselstein-Cord, "I suggest you produce these."

The advice was taken. He began to work at his night table, progressed to the kitchen table and pretty soon took over the entire house. At first he did everything himself—drawing, carving and finishing each piece. "It took twelve years of tremendous effort to gain recognition," the designer admits. "It's come truly in the last ten years."

He is now assisted by a design team, his "creative bull pen." When he lectures at the Fashion Institute of Technology or at Syracuse University, Kieselstein-Cord, who was born in Manhattan and has lived in Florida and Texas, likes to talk about the art of seeing. "Design is everywhere," he says. "If we were merely utilitarian, we would wear paper clothing and rubber shoes and eat tofu burgers."

His building, which had remained uninhabited for about four decades, to the dismay of neighbors, consists of three brownstones that were combined in 1920 by J. Stewart Barney, an "architect of churches," who decided to retire there with his wife and servants in order to paint. The monumental fireplace with two female nudes flanking the opening was built to fit the scale of the mezzanine studio.

At his housewarming party, which was held in the studio, an immense room with twenty-foot-tall ceilings, one friend asked, "Why don't you take out those huge radiators?" Another thought he should alter the "murky green" they were painted. But he meticulously restored the building to its innate practical splendor and seamless though unprecedented marriage of styles.

"It's eclectic—my kind of place," he says. "When I bought it, the family who had owned it interviewed me to find out if anything would be destroyed in the renovation, in which case they would remove certain things." They need not have worried: Kieselstein-Cord's own designs employ a similar mix of the functional and the figurative.

Crocodile Hall, as it has



Part of the designer's eclectic collections, which he describes as "everything and anything," includes the antique swords exhibited in the third-floor library. At right are English palace guard boots, a French fireman's hat and, from a Broadway production, a military jacket.



"I needed to make this place into a comfortable retreat." BELOW: The fourth-floor breakfast room opens onto the terrace. Above the ebonized French table and chairs is a framed 19th-century photograph of the Roman Forum. The vases on the mantel are from Neiman Marcus.



been christened, is furnished with what Kieselstein-Cord terms "classic contemporary" pieces, such as Le Corbusier's tubular-steel-framed black leather armchairs and square glass-and-steel low tables, but also with mementos of adventure. The shelves of the third-floor library display, for example, antique swords. Still, Kieselstein-Cord isn't as much a warrior as he is a man who appreciates the premicrochip romance of the masculine object.

Kieselstein-Cord describes his bedroom as having "walls covered in white linen canvas and ebonized French armoires, tribal rugs, kilim pillows," and he adds, "It has an *Out of Africa* feeling, with leather and camp chairs."

There are two kitchens, one on the first floor for receptions and the staff and one for the family on the fourth floor —a charming space that is bathed in a rosy light reflected by the red-brick buildings across the street. It adjoins a terrace and a dog walk for a Pekingese named Vegas, which belongs to Kieselstein-Cord's daughter, Elisabeth, who has modeled for the company since infancy and is now the spokeswoman



RIGHT: A late-19th-century Scottish table provides a spot for informal meals in the fourth-floor kitchen. Kieselstein-Cord designed the space with iron, steel, glass, wood and granite. The pot rack "was once the door of a bank vault." Sub-Zero refrigerator. Viking range.





"The concept for the study, where we spend so much of our time, was a warm, tropical feel, with natural materials for the walls, floors and blinds," Newman says. A pair of 1895 portraits gaze down on a variety of 19th- and 20th-century bamboo, wicker and rattan furnishings.



"Whenever I get off the plane and see a palm tree, I turn native," says Newman. A turn-of-the-century English four-fold screen in the study depicts prominent sporting personalities. Sofa fabric, Old World Weavers. Clarence House palm tree print on rattan chair and pillows.



BELOW: "We have a passion for cruises, so the master bedroom, which faces the sea, has the look of a suite on an ocean liner," he says. "Since sun streams in all day, the dominant color became yellow." An Arbus dressing table joins a 1937 T. H. Robsjohn-Gibbings torchère.





ocean side. There, with the draperies open and the white railings of the terrace visible, the deck of some deluxe ocean liner comes to mind.

Two intensely tall portraits furnish the study with an element of surprise. "You wonder, Who *are* these characters?" remarks Newman. "They're confronting you. I 'met' them in the flea market in Paris." Tactile natural materials were used freely—sisal for the flooring, slivers of bamboo for the draperies and woven sea grass for a couple of the walls. One entire wall is covered by a nineteenth-century four-fold walnut screen emblazoned with British sporting figures from the great days of Empire. "I bought it out of a private house in Northamptonshire," Newman says.

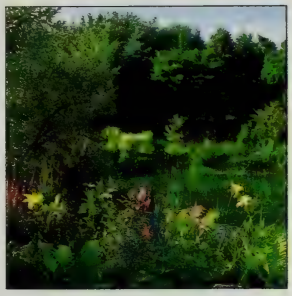
The walls and draperies of the master bedroom are made of the same golden silk damask, which both radiates and attracts light. From a silver-leafed Art Déco frame a Tamara de Lempicka–like pink lady looks out—as Newman sees it, "maybe wondering, What am I doing in this apartment in Palm Beach?" The harewood-and-American-walnut torchère was made by T. H. Robsjohn-Gibbings in 1937 for a Bel-Air mansion that was later purchased intact by Conrad Hilton. Understated and Neoclassical, the torchère takes the form of a winged female caryatid supporting a brass cachepot. "It's American Art Moderne, which is a kind of counterpart to all our 1940s French furniture," Newman says. "I see it as a vertical line breaking up that horizontal yellow sea of draperies. We use it as a container for flowers."

While the Newmans have the only residence in Palm Beach furnished in toto by Newel, there are apparently major articles in the vicinity from the emporium. "We were invited to an acquaintance's for dinner and recognized a familiar piece in the drawing room," Bruce Newman volunteers. It was a nineteenth-century Venetian grotto triple-chairback settee that had been displayed in all its oceanic glory in Newman's celebrated 1989 "Fantasy Furniture" exhibition at New York City's National Academy of Design. "I personally loved that settee. It's one of the ones that got away. But then," he reflects, "I suppose the whole point of business is that they should *all* get away." □





Text by Ann Landi
Photography by Billy Cunningham



BARN ON THE BAYOU

ARTIST JOHN ALEXANDER EVOKES A SOUTHERN LANDSCAPE AT HIS LONG ISLAND RETREAT



"This is one of the last great scenes in all the Hamptons," says painter John Alexander, nodding toward a nearly boundless vista of trees and farmland at the edge of his own backyard. Like his nineteenth-century predecessors, he takes his paints and canvases right to the source to observe and record the natural world. His particular patch of paradise lies in the old whaling village of Amagansett, New York, at the eastern end of Long Island. For the past half dozen years or so the lush flora and wooded terrain around his house, along with the nearby sea, have provided him with ongoing inspiration.

"I sometimes feel like a throwback to another time," Alexander confesses in his distinct Texas twang. "I've been concentrating on landscape, and I feel very happy painting nature right now."

This was not always the case. When the artist first moved to New York City in 1979, after having taught painting at the University of Houston's Graduate School of Art for eight years, his work was filled with memories of the bayou country where he grew up. Strange creatures—skeletal, simian and reptilian—haunted those swampy landscapes, executed in a slashing expressionist style and high-key palette. They were forbidding, phantasmagorical visions wrested from the artist's imagination, and he explains their genesis as "a very confusing time emotionally."

All of that began to change in 1986 after the painter acquired the property in Amagansett, two late-eighteenth-century barns set on three acres of land. "The madness stopped," he says. "Not abruptly, but it stopped. I became more focused and controlled. There's no question that the house has had an influence."

Alexander had been looking for real estate in the Hamptons for a couple of years. He'd first seen the connected barns as a prospect for a summer rental, so when a realtor informed him that they were about to go on the market, he made a bid with-

Painter John Alexander lives and works in a pair of restored 18th-century barns in Amagansett. LEFT: Hand-carved beams and exposed brick define the living area. He bought the framed flags, which were made in 1944 by a sailor, in a Baltimore junk shop.

TOP: *Lythrum*, hostas and daylilies cluster near the pond. "I never gave the Northeast much thought until I came here," says Alexander (above, in his studio). "I love the light in eastern Long Island." His companion, Fiona Waterstreet, updated the barn interiors.

ALEXANDER'S WORK IS FILLED WITH MEMORIES OF THE BAYOU COUNTRY.



ABOVE: Oils by Alexander, far left and far right, join works by Emil Carlsen and E. L. Henry in the living area. The original barn wood is offset by stucco walls and a brick floor, two later additions. The rocking chair is Stickley; the French wine-tasting table is 19th century.

out even taking another look. He describes the interior at the time as having a decadent 1960s feel. "The kitchen had a strange linoleum floor," he recalls. "There were spiral staircases leading to the upper loft bedrooms. In the bath there was a big sunken tub surrounded by mirrors. It was the weirdest place you've ever seen."

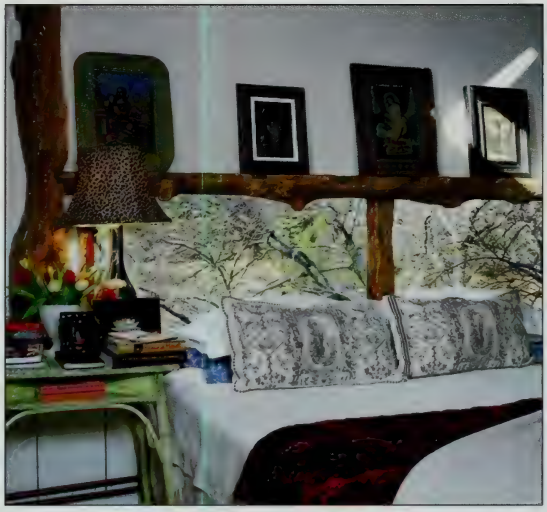
In the last decade Alexander has refurbished the kitchen, put in new baths and installed antique windows and doors in the soaring structure, which features sixteen-foot windows in the large living area. In the master bedroom, a long horizontal window looks out over the pond and gardens, and a skylight with a retractable shade allows glimpses of the moon as it arcs across the night sky.

In remodeling the barns, Alexander sought to preserve as much of their integrity and character as possible. "We kept what was really old, the shell of what was original," he explains. He planned the house as a warm-weather and weekend retreat. "At first it wasn't compatible with winter living," he adds. "It was huge and hard to heat." But within months the artist found it difficult to tear himself away. "By 1990 I was out here a lot of the time. Every year I spent less and less time in the city. There was a year or so when I didn't spend a single night in town." He first used the large open area of the



RIGHT: Alexander's 1997 *Gilding the Golden Lilies* highlights the dining area, which is in the larger of the barns. Chairs covered in French fabric join an early American table. "I'm happy with a couple of chairs and a stool," he says. "Fiona's the brains behind this place, not me."

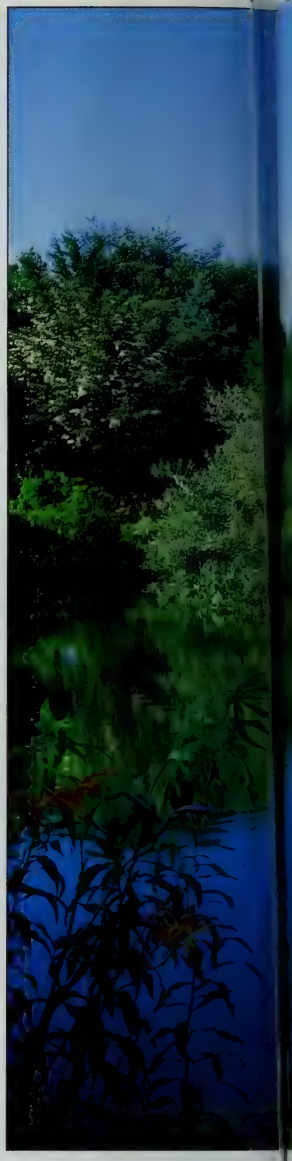




LEFT: Mexican retablos painted on tin in the late 1800s are arrayed in the master bedroom, which overlooks the pond. The mercury glass lamp is from the 1920s. On the bed are an antique velvet coverlet and antique French pillows. A skylight allows views of the night sky.

BELOW: The main area in the smaller barn is set aside as an exhibition space. On the wall is Alexander's 1994 *My Garden in Black and Blue*. The garden shovel is early 19th century. "I've always had a fascination with old tools and farm implements," says the artist.





smaller barn—which contains guest quarters and a bath upstairs—as a studio, but for the past seven years he has rented another barn in the village for a work space.

One of the great attractions of the property was the pond, though ten years ago it was not much more than a large puddle of murky water. "When I saw a place with a pond already on it, I intend-



ed to turn it into a facsimile of the bayou," he explains. "Everything that grows on the Louisiana-Texas border grows here."

In the warmer months the pond swarms with bird life —blue herons, white egrets and kingfishers. "I've also got about two hundred bullfrogs out there," he notes. Alexander is a superb draftsman, and birds turn up in his paintings and drawings. "I've changed dramatically from working in the middle of the night, out of my subconscious and my deepest demented thoughts, to literally going outdoors and looking closely at things."

Strolling the grounds with a police scanner in hand (he belongs to the Amagansett volunteer fire department), Alexander easily ticks off the names of plants and trees. Though he worked without an architect or landscaper, he did employ the services of Tim Blenk, a "tree specialist" based in Southampton, for advice on the care and maintenance of flowers, plants and trees on his land.

The property is at its peak floral intensity in early summer, from June through the

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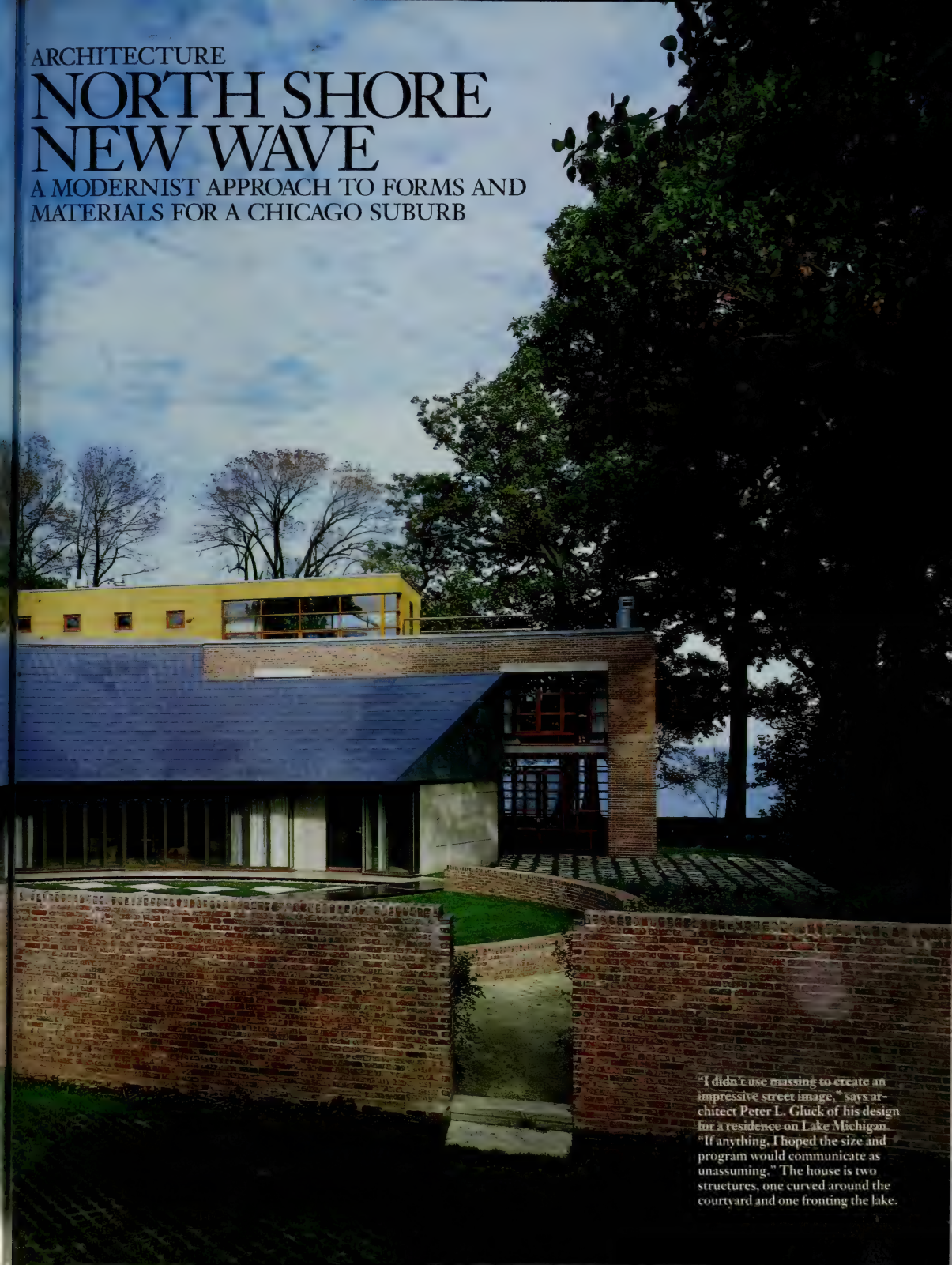
"I tried to create the feeling of a bayou here," says Alexander, who grew up in southeast Texas. "The pond has been my major project and is the inspiration for many of my paintings." Two golden rain trees rise on the far side of the pond; at left is a Russian olive.



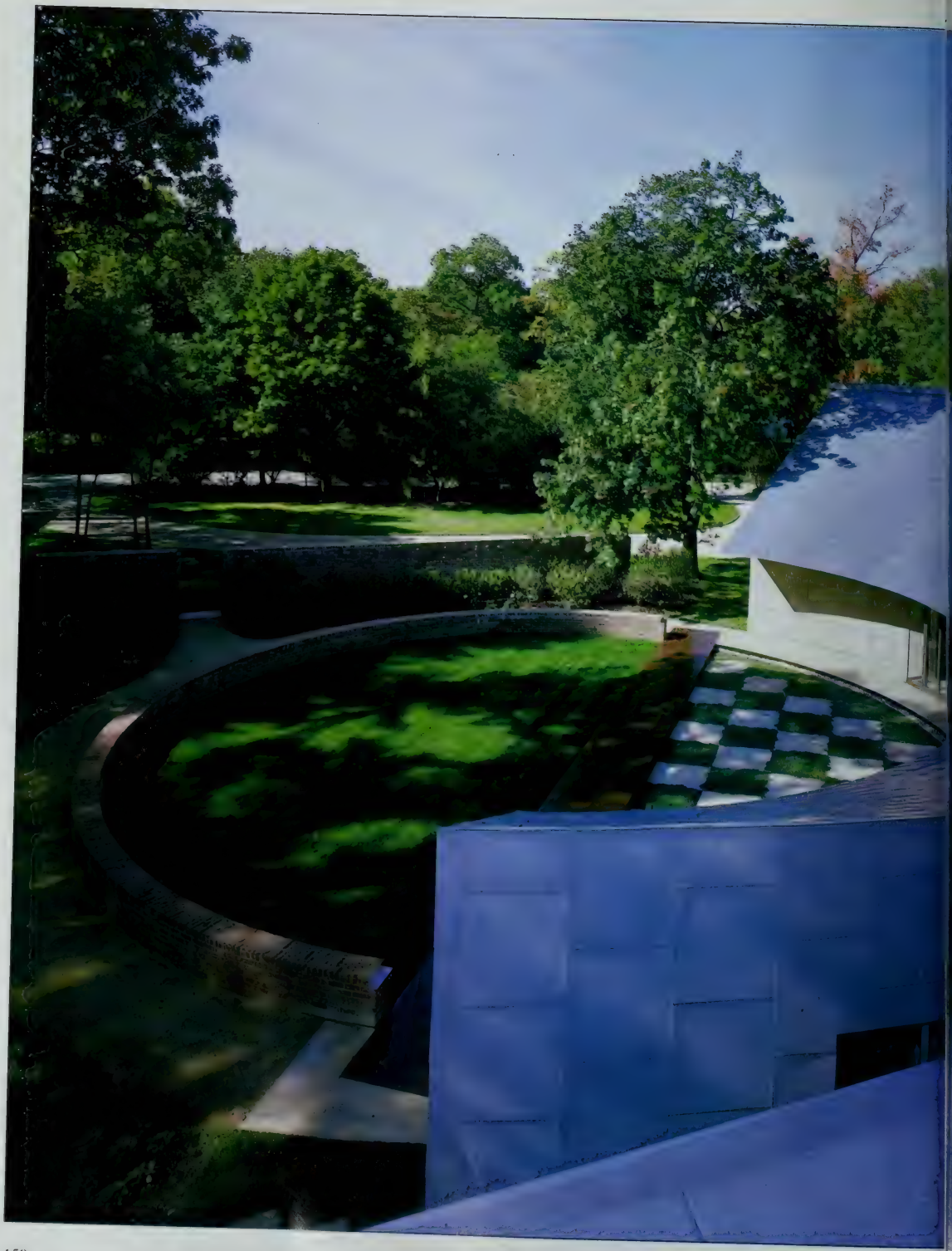
ARCHITECTURE

NORTH SHORE NEW WAVE

A MODERNIST APPROACH TO FORMS AND MATERIALS FOR A CHICAGO SUBURB

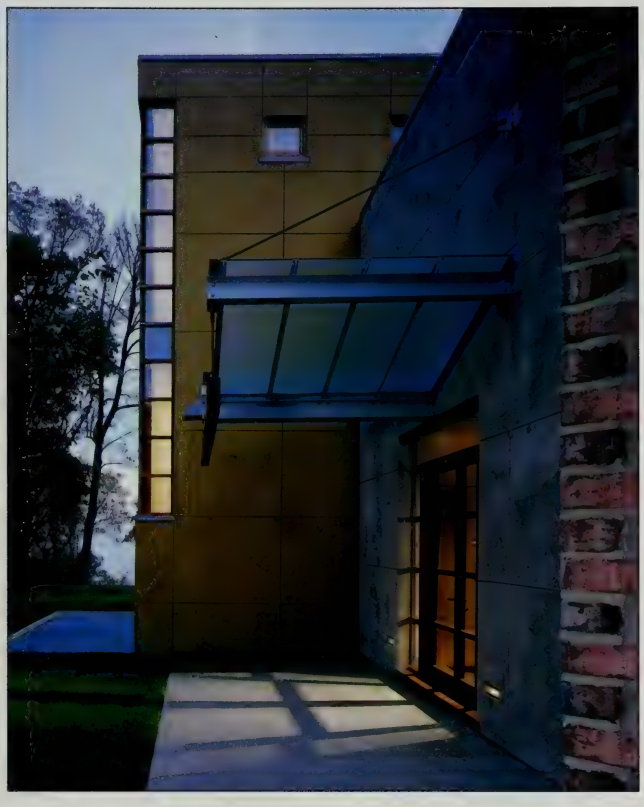


"I didn't use massing to create an impressive street image," says architect Peter L. Gluck of his design for a residence on Lake Michigan. "If anything, I hoped the size and program would communicate as unassuming." The house is two structures, one curved around the courtyard and one fronting the lake.



Architecture by Peter L. Gluck and Partners
Text by Mildred F. Schmertz/Photography by Barry Rustin





Peter L. Gluck recently completed a house in a North Shore suburb of Chicago for which the owners requested the highest-quality materials and finishes the architect could execute. An ideal order for any designer, it provided Gluck, who is a master of detail and craft, the opportunity to create a residence of strength and presence—and one that illustrates the abiding vitality of modernism.

A sweeping zinc roof, textured brick walls, warm-colored stucco panels and mahogany-framed glazing are Gluck's response to a period of stylistic assaults on modern architecture. "The only validity to postmodernism," he says, "was not what it produced but that it was a critique of the modernist tenet that everything had to be machined and had to exist as something unto itself. What evolved from that argument was an appreciation for an expanded palette of rich materials and contextual elements."

ABOVE: The entrance, sheltered by a steel-and-glass canopy, lies off the driveway and is not visible from the street or the courtyard. "In a standard Palladian/suburban composition," says Gluck, "the entrance is celebrated but not used. You always sneak in through a mean back hall."

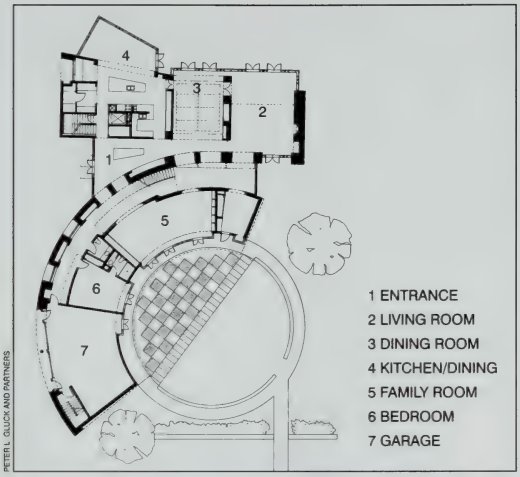
LEFT: Zinc shingles clad the arcing, south-facing roof. Half lawn and half limestone and thyme in a checkerboard pattern, the courtyard is, Gluck says, "about the controlled world and the wild world, and the metaphorical division between the two." The walkway is steel.



The curvilinear hall ("the heart of the house—a backdrop for movement," remarks Gluck) connects the two structures. Through the passageway at right is the family room/library. The sconces are 1920s English drafting lamps. Maple stair and balcony; sycamore paneled walls.



The palette, including the leather-tile floor section, "relates to the wood," notes Gluck. Aluminum-framed cast-glass blocks detail sliding door panels in the family room/library. "They're indistinct; they only mark light. They change as the day changes."



PETER L. GLUCK AND PARTNERS



"You move through a wall, then another, then another," Gluck says of the house's layering. TOP: The plan shows the ordered geometry of the layout. ABOVE: Glass sections drop into the basement, making the kitchen/dining area into a screen porch. Gluck designed the lighting.

The house sits on a wooded bluff overlooking Lake Michigan to the northeast, with a beach below. In fall and winter the lakefront view and feel are of blustery, untamed nature, but in all seasons the southern exposure can be sunlit and pleasant. "What became important to me as I took my first walk around the site," says Gluck, "was the opposition between these two environments. I wanted the plan and form of the house to acknowledge the wild, windblown aspect at the rear and to make the most of the quiet landscape at the front." Moreover, the architect found a formality in the century-old neighborhood to which he believed his contemporary design should correspond.

The clients, a couple, required a large house. Their family and entertaining needs included a living room, to take in the lake, and a family room/library, to capture the sun; a kitchen/dining area

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RIGHT: "I'm against picture windows," says Gluck. "Like the Japanese, I think views—especially big nature views—are best experienced through screens." Mahogany frames articulate the glass curtain wall at the rear elevation. The master bedroom is above the living room, at left.





MONTE CARLO REVERIE

EXOTIC ROOMS FOR AN ITALIAN TELEVISION STAR



"The apartment is a reverie of voyages to different countries," says Roberto Peregalli of the Monte Carlo residence he designed for Italian television personality Mike Bongiorno and his wife, Daniela. ABOVE: The walls of the entrance hall were painted after Turkish tiles.

In Italy his fame is unparalleled. Only Luciano Pavarotti can approach the celebrity of Mike Bongiorno. But how long has the tenor been a household name? A couple of decades? Television personality Mike Bongiorno has been a familiar presence in every Italian home for close to half a century.

In the mid-1950s, when Italian television was transmitting its first programs, the young Bongiorno, who was born in New York of Italian parents and moved to Italy in his early twenties, became the host of the Italian version of *The $64,000 Question*. His slight American accent, his habit of ornamenting his speech with American expressions, his unflappable self-confidence, even his occasional blooper, inspired lasting affection in his audience. Five decades later he still occupies his position as a national icon.

The subject of a wry essay by Umberto Eco, "The Phenomenology of Mike Bongiorno," the TV personality—as Eco maintains—makes a great point of being just an ordinary guy, a nonintellectual, perhaps even slightly antiintellectual. But secretly, he is a man with a lively curiosity, an eye for the

OPPOSITE: In the living room, wood wall panels are illustrated to suggest Japanese screens, and Chinese carpets are painted on the parquetry floors. "It's about memory and nostalgia. I'm not interested in doing a Japanese room; I'm interested in the dream of a Japanese room."

Interior Design by Roberto Peregalli
Text by William Weaver/Photography by Massimo Listri









rarefied and a willingness to take risks.

His retreat in Monte Carlo, designed by Roberto Peregalli, the former partner of Renzo Mongiardino, reveals this private side. For the apartment, in a new and luxurious building amid the city's skyscrapers, the client gave Peregalli free rein to create an introspective home. "Monte Carlo is, after all, a *non*-place," Peregalli says. "It's not France, not Italy. It would be absurd to impose a specific style there—a Provençal farm, an English country residence. Also, in Monte Carlo you're not at the sea; you're in a city. To give it a seaside ambience would be inappropriate."

Liberated from any reference to local geography, Peregalli could let his imagination range freely. "The idea was to create a place unto itself, an El Dorado," he says, "to invent a kind of story of other places, a traveler's tale, memories."

Collaborating with architect Laura Rimini, he envisioned a series of spaces —"like so many precious boxes"—all with Oriental connotations, as if the inhabitants had traveled through a mythical Far East. The rooms have names that provide clues, not definitions. In the blue entrance hall, called Retour de Turquie, the walls are pan-

LEFT: An antique embroidered velvet throw covers a sofa in the center of the living room. ABOVE: A dining area at one end of the space features a 19th-century Orientalist English painting, a Biedermeier bureau and a carved and gilded wood bench by Peregalli.

BELOW: "The dining room is a European interpretation of Indian elements." Molded stucco walls finished with faux cinnabar lacquer were inspired by Fatehpur Sikri, an abandoned city in India built entirely of red sandstone. BOTTOM: The Indian portraits are 19th century.

RIGHT: Walnut-and-cherrywood doors—designed by Peregalli as a tribute to Turinese artisan Pelagio Palagi—connect the living and dining rooms. Before a late-19th-century French painting is a gilt table by Peregalli. The parquetry floor is painted with a *faux-marbre* motif.





eled in wood painted to resemble ceramic tiles with Iznik designs. The ivory ceiling is simple molded plaster, and the bronze floor lamp is neo-Greek, designed by Peregalli himself. The chandelier is French (late Empire), as is the little bronze equestrian figure on the center table. Turkey is evoked again in the entrance door, which is ornamented with an Ottoman motif.

Retour de Japon, the large rectangular living room, is the most important room in the house, and it reflects Peregalli's penchant for altering surfaces to look like something they are not. The walls are lined with wood panels, suggesting Japanese screens, that artist Natascia Carcano gilded, then painted with trees, birds and flowers. The oak parquetry floor is stenciled and painted with trompe l'oeil Chinese carpets, and the green silk velvet sofa has painted yellow damascene motifs.

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Text by Barbara Taylor Bradford
Photography by Durston Saylor



A WRITER'S NEW YORK NARRATIVE

BARBARA TAYLOR BRADFORD BRINGS A EUROPEAN FLAIR TO HER EAST SIDE APARTMENT

When my husband and I first saw the apartment, we were captivated. It was in a landmark building constructed in 1931, overlooking the East River. Grand proportions, spacious rooms, high ceilings and fireplaces—it had all of the things we were looking for. After a five-year search, Bob and I had found our dream apartment.

Wonderful, I thought, as we walked around on that first visit. The space was ideal, the number of rooms exactly right for us, the views of the river superb. Not only that, the building was in the area of Manhattan where we had lived for many years, a location familiar and well liked. But—and it was a big *but*, giving us reason to pause and think very carefully—there were several major problems that I spotted as we did another walk-around that afternoon. I knew these would



"We restored it to its former grandeur," novelist Barbara Taylor Bradford says of the Manhattan apartment she and her husband, Robert (above), share in a 1930s landmark building on the East River. RIGHT: A Biedermeier desk and chairs line a wall in the living room.







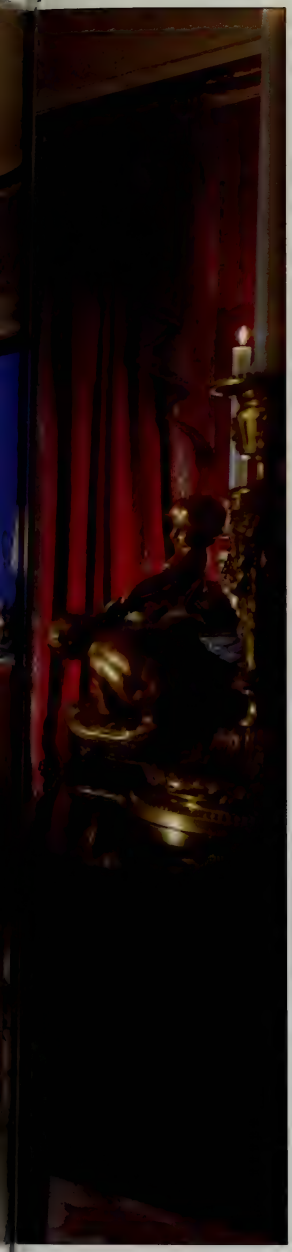
"The apartment had been modernized in the seventies," Bradford says. "We gutted it, then rebuilt it with traditional architectural details—chair rails, crown moldings, overdoors." Biedermeier secretary and chest and octagonal Art Déco side table from Karl Kemp.



"The Fifty-ninth Street bridge can be seen from the dining room windows," Bradford says. Walnut chairs, 19th-century Swedish chandelier, Biedermeier dining table, console table and mirror from Karl Kemp; Clarence House chair fabric; Baccarat goblets and flatware.

have to be overcome if the apartment was to really work for us. Not the least of these, and the most troubling, was the contemporary look that had been superimposed on the interiors, which were originally classical in feeling.

In the 1970s the apartment's French period style, created in the 1950s, had been supplanted by extremely modern elements. Louis XVI boiserie, carved mantelpieces, overdoors, wall and ceiling moldings and other architectural embellishments had been removed. New additions included recessed lights, lots of them, in the reception rooms; modern fire surrounds; tilt-and-swivel windows, lovely to look through but a devil to create window treatments for; and a Formica bar carved out of the entrance hall.



RIGHT: "I like to decorate my offices, here and in the country, as sitting rooms," says Bradford, whose books include *Everything to Gain* and *Power of a Woman*. "I wanted a sunny, cheerful environment for writing." Toile from Scalamandré; carpet from Stark.



BELOW: "The chief problem in the library was the poor condition of the walls and ceilings," Bradford remarks. "We covered them with canvas, then had them painted to create a parchment effect." Baccarat-vase lamp on Kentshire Galleries rosewood side table.



The 1970s look aside, there were other problems—damaged wood floors, an outdated kitchen, and baths that needed to be totally remodeled. Chocolate brown and deep red shades in various rooms gave the apartment a dark, confined feeling, as did the felt and vinyl that covered some of the walls.

As we walked through the rooms a third time, I suspected there were a lot more problems to contend with that were not immediately visible.

Nonetheless, I liked the apartment as much as my husband so obviously did. So I took a deep breath and said, "If we buy this apartment, we'll have to gut it."

And that is exactly what we did a few months later, once the apartment was ours. In those intervening months I was able to formulate plans and design the rooms. I chose all of the color schemes and selected fabrics, wallcoverings, carpets and rugs.

Borrowing some of my own ideas from the decorating books I'd written, I made boards for each room, on which I mounted swatches of fabrics, carpets, paint chips and small samples of wallcoverings. I did detailed written breakdowns of each room and attached folders containing photographs of chandeliers, antiques, paintings, objets d'art, lamps and other elements that would be used in each room. The boards, plans and folders were given to the contractor, Joe Meszaros, as a reference for each room, and these proved invaluable to him when I was away. At this point I picked out the hardware, granite and other materials to be used in







ABOVE: Over a dressing table, an Edwardian Hepplewhite-style japanned mirror reflects an oil painting by Bernard Taurelle and, from Kentshire Galleries, a 19th-century English shell-back chair. Decorators Walk drapery lace; Scalamandré drapery fabric.

the kitchen and the baths as well as the wood for the floors in the reception rooms.

Because time was an important consideration, I went ahead and chose the additional furniture we would need for the progression of rooms that included the formal dining room, the living room and the library, which all overlook the East River.

Bob was raised in Germany and France, and I am English and grew up in Yorkshire, so we share a love of European antiques, art and objects. We decided to decorate these rooms with Biedermeier and Art Déco furniture, and with the help of Karl Kemp, the New York antiques dealer and expert on Biedermeier, we assembled a fine collection of pieces.

An Art Déco desk was chosen for the library, along with an unusual Viennese sewing table that serves as a side table. We were lucky enough to find a handsome table and fan-back chairs that were the perfect size for the dining room, as were a console table and a mirror. These were later placed between two windows. A dark

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LEFT: "The master bedroom was dark and gloomy," Bradford recalls. "Once we replaced the dark colors with lighter hues, the room seemed twice as large." Stroheim & Romann blue silk; Pindler & Pindler chaise and bench fabric; Osborne & Little stripe; Stark carpet.

HOTEL

HOTEL TUGU BALI

A NEW RESORT TRACES INDONESIA'S PAST THROUGH A COLLECTION OF RARE CULTURAL ARTIFACTS

Set amid rice paddies and lotus ponds in the ancient village of Canggu on Bali's west coast is Hotel Tugu Bali, the third hotel project of Anhar Setjadibrata. In ten thatched pavilions, he realized his vision for a resort that celebrates Indonesia's history.





Text by Carol Lutfy/Photography by Robert Reck



ABOVE: Setjadibrata, who designed the hotel, used an alang-alang roof to shade the entrance's porte cochere. At left is a shrine to Bali's Hindu gods. BELOW: An area off the lobby "faces the beach and sunsets," Setjadibrata says. "It's where we serve tea every afternoon." "We want our guests to enjoy the hotel's amenities, but we also hope they become involved in Balinese traditions," he says. OPPOSITE: Carved Boma heads, to ward off evil spirits, top the columns in the open lobby, which doubles as a gallery of Indonesian art and antiques.

For Javanese hotelier Anhar Setjadibrata, collecting antiques is as much a historical quest as an aesthetic one. "I see each piece I own as part of the puzzle of Indonesia's past," he says. "Putting them together to tell a story is my passion." Last year Setjadibrata translated that passion into a new luxury resort—Hotel Tugu Bali on the island's western coast.

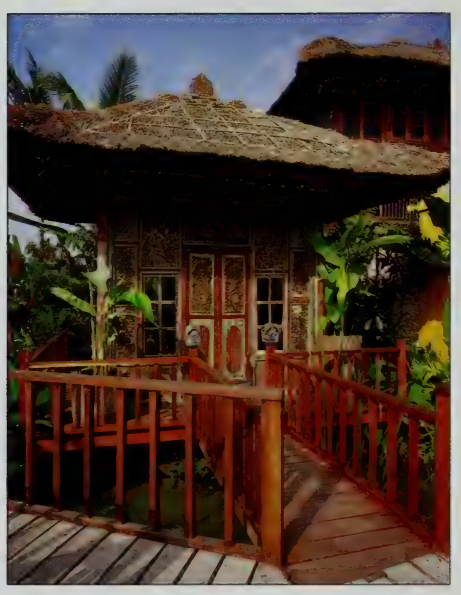
The twenty-six-suite hotel tells the story of several hundred years of Indonesian culture and history. Its artworks meander through different styles and centuries, pausing to explore Setjadibrata's ancestral Chinese roots, to showcase his favorite artists and to honor the local Balinese heroes who fought against the Dutch colonials.

Tugu Bali sprang from the Indonesian antiques and cultural artifacts that Setjadibrata has amassed over the past twenty-six years. He calls it a "museum boutique hotel—a place where drama





RIGHT: Wood walkways connect the hotel's 26 suites. BELOW: The bedroom in the Djojodipoeran Pavilion was named for Prince Djojodipuro, who lived in Yogyakarta's palace on Java and during the early 20th century supported Walter Spies and other artists.



OPPOSITE: The Le Mayeur Pavilion, colored in golds and reds, is the hotelier's tribute to the late Belgian artist Adrien Jean Le Mayeur de Merprès. Many of the furnishings and artworks were purchased from his widow, Legong dancer Ni Polok, before her death in 1986.

and romance and luxury come together to bring the collection to life."

He first caught the collecting bug at the age of twenty-five, he says, when he made a modest foray into Ming Dynasty furniture, porcelain and silver. That was followed by purchases of carved wood Madurese panels, Javanese doors, Balinese stone sculptures and Dutch colonial architectural artifacts. Later he bought entire buildings, one of which—the Palace of Harmony—he reconstructed in its entirety at Tugu Bali. "In the early 1970s I was struck by the fact that Indonesians were throwing their culture away," he recalls. "They didn't recognize its value. Old houses, furniture, photographs, silver, gold—everywhere you went, people were replacing them with modern things."

Sixteen master craftsmen executed his design sketches. Composed of ten thatched structures, the resort, at first glance, has a distinctly Balinese flavor.







"I realized that my collections must no longer speak only to me, they must speak to all as a symbol of my country's rich history and cultural heritage," says Setjadibrata, who began acquiring works in the 1970s. The main pool features lion statues spouting water.

But the interiors reflect his travels throughout Indonesia as much as the wanderings of his imagination.

The open lobby is both the center of the resort and its most majestic building. Its soaring alang-alang roof is supported by twenty-foot-high wood columns, each topped with the carved head of a Boma, a mythological Balinese guardian whose leering face is believed to scare away evil spirits. The confluence of styles and traditions that characterizes the rest of the hotel is evident in the lobby, where his pieces are on display and also for use by guests. They include a century-old gamelan set and a sixteenth-century *cupu manik*, or sacred ceremonial bowl.

Similarly exotic objects spill into the guest suites, two of which pay homage to painters who nurtured an artistic

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Garden Tabriz, 18' x 12' (549 cm x 366 cm), Northwest Persia, Circa 1900.

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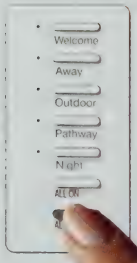
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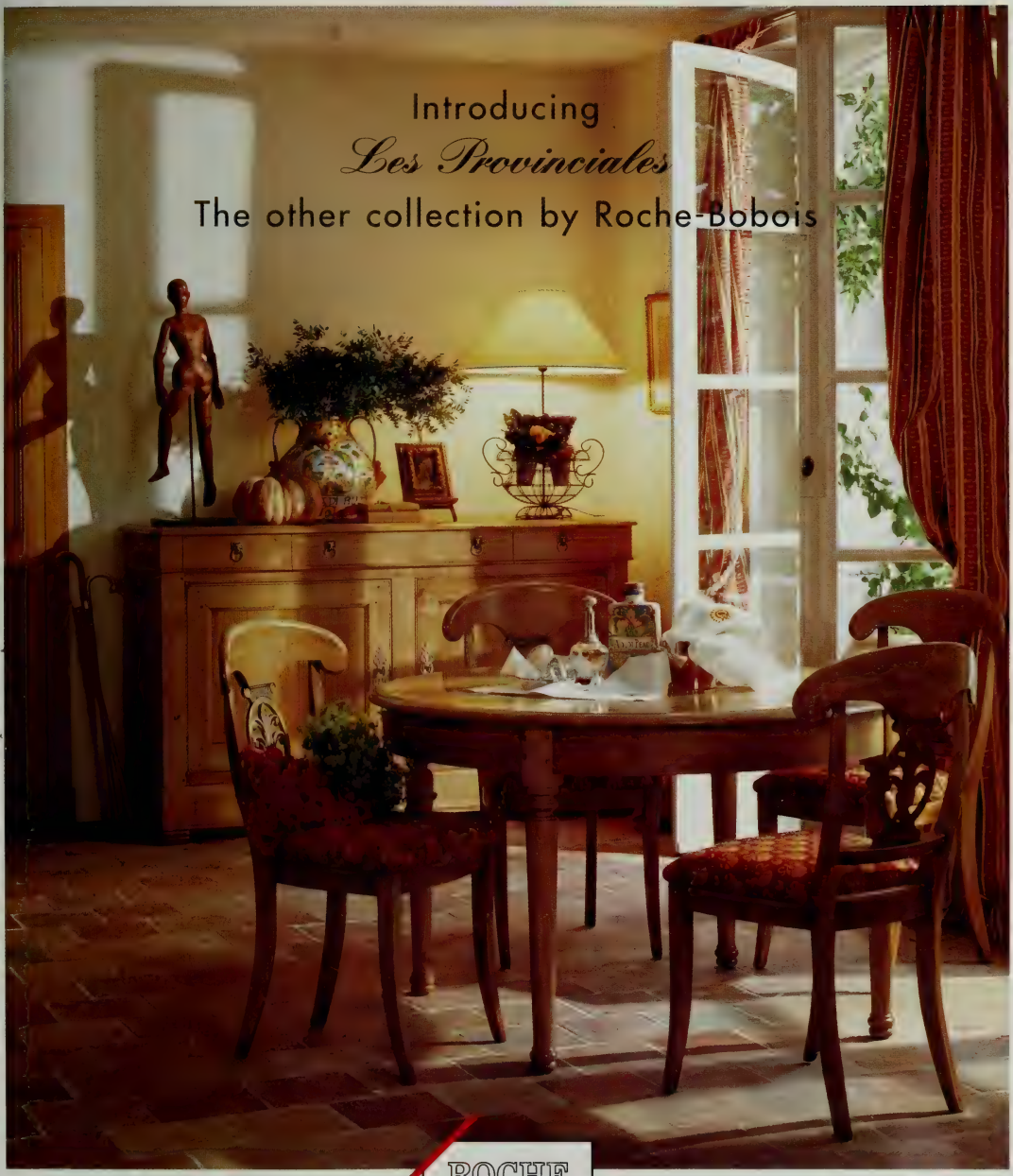
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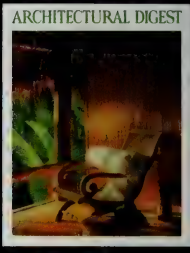


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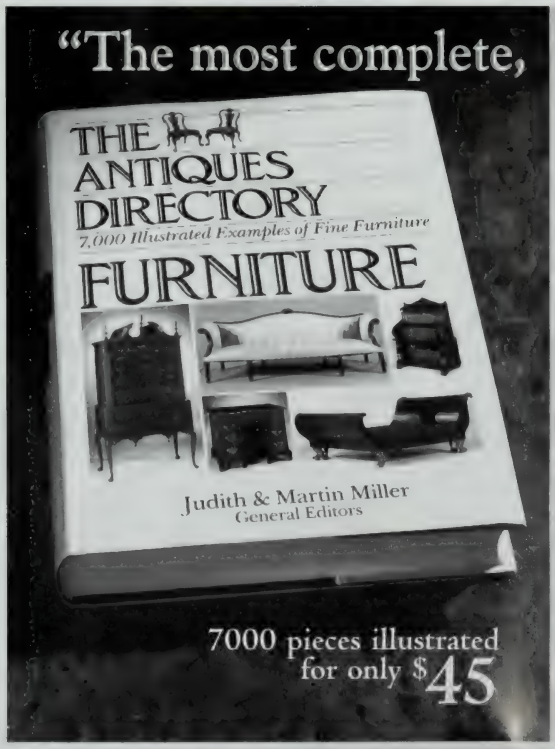
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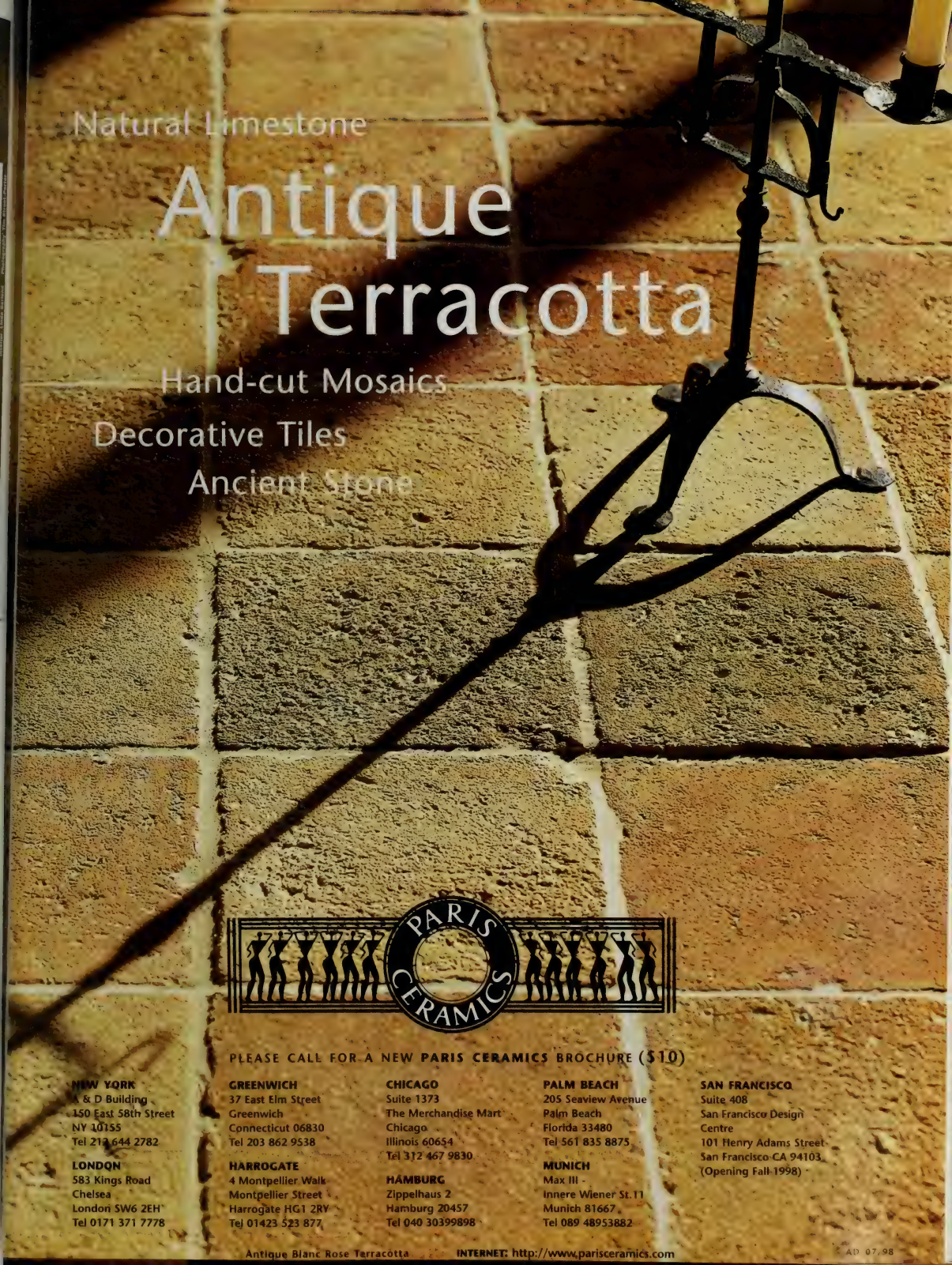
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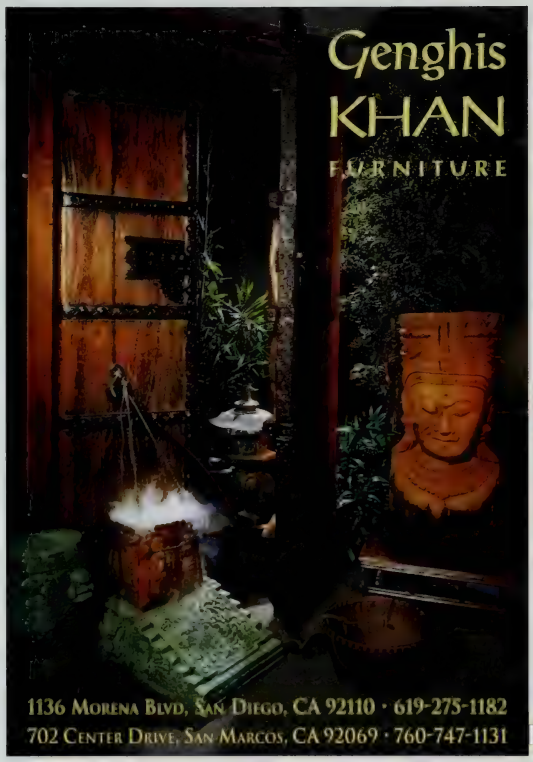
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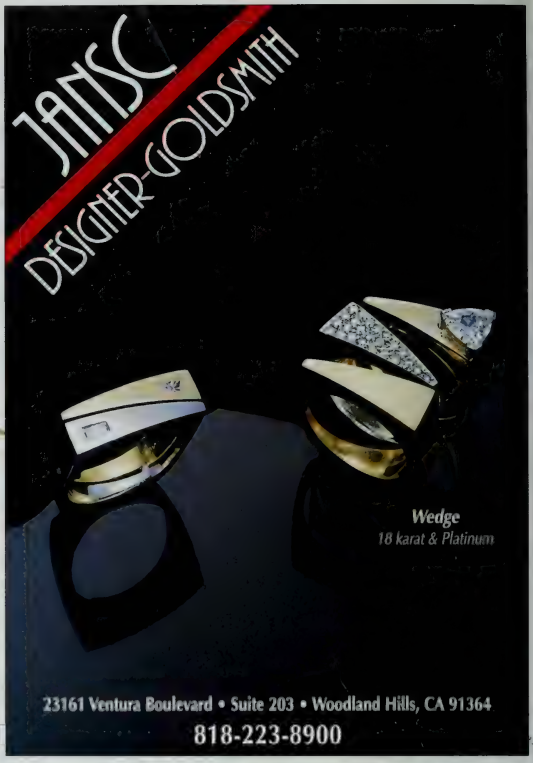
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SHADOW OF A DREAM

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greige is relieved by the play of textures: cool stucco, unglazed stone, smooth tile, sensuous fabrics and austerely barbed wrought iron.

The formal dining room is a glass-walled octagon open to the views, with an eighteen-foot pine rotunda. "By day it feels like a gazebo, by night a lighthouse," says Wilson. The iron chandelier, hung with milk-glass teardrops, is contemporary Venetian, as are the chairs. Two glass-topped tables on massive wood pedestals comfortably seat sixteen. For more informal gatherings, the kitchen offers a country table near the fireplace. And the banquette in the bay window is the perfect spot for curling up with a cup of tea.

The villa's private quarters are reached by the sweeping spiral staircase. There is a master bedroom with a beam ceiling and a fireplace flanked by downy sofas; an intimate sitting room paneled in pine and rimmed by bookshelves; and two baths. Wilson lined the bedroom walls in raw silk "for extra quiet" and hung the wrought iron four-poster with cascades of cotton. One bath has a Byzantine-style window, an antique kilim and a fanciful crystal-and-iron chandelier. "There's also a wonderfully outfitted closet, as large as a good-size New York apartment," says Wilson.

The children of the previous owners had bedrooms in a wing off the first floor. The villa, Wilson points out, was designed "for the communal life of a young family." There are, however, three outbuildings on the estate—two guest cottages and a combined office and gymnasium. Dodi Fayed had discussed plans with a local contractor to transform the latter, which had once been Blake Edwards's sculpture studio, into a media center and staff quarters.

A "dream house" is an image of happiness, order, security and requited love. And the expression never seems to lose its potency, no matter how much it is overused. No one, however privileged, is immune to the yearning for such a refuge—a destination, in the original sense of the word: a place one is meant to be. But such a dream is inevitably freighted with poignance. For after a certain age, one knows that the heart's desire is elusive, that life isn't perfectible, that dreams may be crumpled by fate. □

THE REBIRTH OF HARRINGTON HALL

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signature, the mark of many hands and many centuries, to put time back into Harrington Hall. A house built all at once could look like a country house hotel. Successive owners had been making changes since the sixteenth century. We could make some too."

The work went out in small packages to different builders. Anything that had survived the fire was infinitely precious. A table for the hall and a rough-hewn four-poster, for example, were made from sound wood at the heart of charred beams. Fragments of paneling were patchworked together in a bath. Some eighteenth-century paneling, only scorched, was coaxed back to life and its original rich blue. Nothing was wasted. Debris was sifted, doorknobs reclaimed, a fine bathtub with claw feet greeted as a treasure.

Parts of the house could be put back to what they were before the fire. The eighteenth-century staircase had been restored earlier this century, and the master craftsman who had served his apprenticeship on that job remembered every detail and came out of retirement to help rebuild it. In the Edwardian dining room and the entrance hall, enough was left that the team could be faithful to the original. But they needed more stone slabs for the floor of that hall, and the quarry had closed, so the new stone is a slightly different color. The Prices were told that in two years the match would be perfect.

In most of the house, however, scholarly restoration was not possible. There were no walls to scrape for original colors, no moldings for original profiles. Nevile felt free to rely on what he calls his "modern baroque sensibility." "I have a deep respect for the past," he explains, "but a house can be heavy with good taste. First clarify the plan, then don't be frightened to think about enrichment."

The Prices wanted a garden room as an homage to Tennyson, so Oriel Harwood used plasterwork to fashion a whimsical forest bower in the library—tree trunks growing in the four corners, branches spreading across a vaulted ceiling and over windows, twigs sprouting around doors and bookcases. Marcus May designed a wind dial for the entrance hall, with the dial connected to the vane on the chimney above by the driveshaft of a Lancaster Bomber.

Other designers borrowed from the past to create something new. Fiona Sutcliffe took inspiration from the palace of Drottningholm in Sweden and painted the walls of the morning room with stylized trees as the habitat for local birds and insects. A phoenix nests with appropriate contentment under one tree. Nevile was remembering an eighteenth-century room in the Musée Carnavalet in Paris when he designed a paneled and mirrored bath.

"Everyone shared the pride of building for the future," says David Price. "Their enthusiasm supported us—and you do need a great deal of support when a fire like that takes over your life."

The restoration at Harrington Hall has won major awards, and the house sits proudly in the Lincolnshire woods, a rolling landscape that Nevile describes as "one of the few places left on earth where it's worth having an open-top MG."

> "He kept saying, 'I must explore.' And I kept saying, 'Please don't.' What was I doing wandering around in the dark with a lunatic?"

On the second anniversary of the fire, the head gardener called the Prices to ask if he could come to see them. "It sounded ominous," says David Price. "Perhaps the strain had been too much for him. What would we do without him? But he and his wife walked in carrying something bundled in a blanket and with great ceremony unwrapped a splendid wood sculpture of a phoenix. He had found a huge piece of charred oak beam in the barn and commissioned a sculptor to carve it. It was his gift to the house. That phoenix symbolizes the dedication of everyone involved in the restoration. It's our most treasured possession." □

BARN ON THE BAYOU

continued from page 147

middle of July. Wild irises, foxgloves, daylilies and other flowering plants have found their way into Alexander's recent paintings, which often brim with ripe color and nervous energy. "I knew from the get-go that I wanted to work on that pond," he says. "It became an obsession. Going from the pond to painting has had a profound effect on my work."

Another profound effect, on both his life and the household, came with the arrival of Fiona Waterstreet, Alexander's companion of the last four years. Both have a passion for Americana (the painter bought the flags over the fireplace, stitched together by a sailor on board a ship during World War II, at a Baltimore junk shop), and many of the artworks in the living room are nineteenth-century pieces picked up at local galleries and antiques shops. But "Mrs. Waterstreet," as Alexander affectionately calls her, brings a European sensibility as well. An English-born entrepreneur with a thriving fashion-accessories business, she has bought much of the furniture, including twentieth-century club chairs and an antique French table with ivory inlay. The sofas were handmade by Stephen Jonas, whom Waterstreet describes as "the best upholsterer in New York."

"I'm a comfort junkie," says Waterstreet. "I like a very used, lived-in place, but with serious pieces. John's sense of color is in the paintings; mine is in the furniture."

The house and grounds are both works in progress. The couple envision more flower gardens, a grassy outdoor "reading room" and a new kitchen floor. The floor is a source of good-natured conflict, with Waterstreet in favor of and Alexander adamantly against a black-and-white-painted checkerboard. "I love a lot of color and *stuff*," she remarks. "I love busyness. But the place is a blending of the two of us, so we compromise."

For now, though, Alexander prefers to set his sights on the outdoors. "The one thing that's undeniable out here—and it's affected my painting—is the light," he says. "The light is magical. And if I live long enough, by the time I'm an old, old man, I'll have learned how to paint it." □

NORTH SHORE NEW WAVE

continued from page 154

and dining room from which eighty guests could be served; seven bedrooms and eight baths. In a successful effort to reduce the apparent, if not the actual, size—the residence is 10,000 square feet—Gluck organized its functions in essentially two houses placed side by side.

"Passing between the buildings," the architect explains, "is like going from one world to another. The light, views and geometries shift as one moves through the space. I wanted to enhance the sense of seasons and mark the changes of the day."

The front structure is a curvilinear volume that in plan and elevation is a great arc, a few degrees short of a half circle. It is two stories high at the rear, angling down to a one-story, steel-mullioned glass wall stretched around a courtyard. The courtyard, fronted by the family room and a guest bedroom and divided by a steel walkway, is half lawn and half a checkerboard of thyme and limestone. Both rooms have sloped ceilings that follow the contour of the dish-shaped roof. Clad in specially fabricated zinc shingles, the roof has no gutter so that, as Gluck points out, "rain rolls off in sheets—from the family room, it's like you're behind a waterfall."

In form, the structure recalls a Greek amphitheater. The steeply pitched roof suggests rising tiers, the courtyard a stage. Gluck had visited classical sites in Turkey not long before he began to design the house. "All of my work has classical elements," he says, "but I didn't set out to do a classical building. Still, I kept Turkey in my head. My architecture, like those ruins, is very sculptural in mass and light."

The rear of the building is a three-foot-deep masonry wall veneered in brick. In the pocket of space to the west of where this curved wall aligns with the second structure's straight one is the main entrance hall. Arrived at from the driveway instead of the front of the house and purposely nonmonumental, the entrance is shielded by a steel-and-glass canopy. Inside, where the buildings meet, a double-height corridor with several interconnecting passageways fosters the cross circulation of the two sections.

A three-story, largely ocher-colored modernist box, the lakefront structure incorporates a glass curtain wall on the bluff elevation. The first floor contains the living room and, past the dining room, the kitchen/dining area, whose window panels drop down into the basement to transform it from an inside to an outside space. The master bedroom lies directly above the living room; both have fireplaces in the east-facing masonry wall. On the second and third floors are bedrooms, baths, a study, an office and a roof terrace—all with lake views.

While the exterior materials and hues of the house vary by section, the interior finishes are constant and establish unity. Light woods predominate: Paneling is primarily sycamore; maple is used for the upper-level floors and the balcony. Ceilings and walls are unpainted off-white plaster. In the public spaces, the floors are mostly magnesite (magnesium oxychloride cement with sawdust aggregate), a material championed by Frank Lloyd Wright. To further the consistency, Gluck designed key furniture pieces himself: drop-leaf tables that join to make a single dining table; the stair railing; the master bed and night tables; and many of the light fixtures.

> "The light, views and geometries shift as one moves through the space. I wanted to enhance the sense of seasons and mark the changes of the day."

Peter Gluck began as a modernist, and unlike some of his contemporaries, he has never strayed, even briefly, into historicism or pastiche. "I design houses that don't in any way pander to sentiment or nostalgia," he says, "houses that are absolutely integrated into their context and time without any traditional reference. The way you balance a wistful yearning for the past is by making a very comfortable fit with the present." □

continued from page 160

At one end of the room, an Orientalist English painting from the end of the last century depicts a fanciful tiger; it is complemented by a large Chinese cloisonné copper monster in the nearest corner. The oval English mahogany table can be transformed into a capacious dining table when Mike Bongiorno and his wife, Daniela, a fashion designer, entertain their Monte Carlo friends.

When the couple are alone or with only their three sons, they use the intimate dining room, called Retour de l'Inde. The room, intended to evoke Fatehpur Sikri, a sixteenth-century ghost town in India, opens off the living room and features more visual deceptions: The parquetry floor, for instance, is painted in *faux-marbre*; the molded stucco walls, finished in faux cinnabar lacquer, resemble worn stone. The room may be named for India, but it is dominated by two large nineteenth-century gouaches on paper that portray Chinese figures.

The interior of the apartment presented problems from the start, notably its lack of windows. "All the surfaces were conceived to give or to suggest light," says Peregalli. Hence the reflective gold backgrounds of the Japanese living room, the patterned linen of the master bedroom and the vivid faux ceramic tiles of the entrance hall. Objects and fabrics, too, are luminous: porcelain animals, bronze lamps, silk and velvet. The draperies are yellow silk, and during the afternoon they admit a golden Mediterranean light that makes them glow.

The Bongiornos have traveled widely and collected pieces throughout the world, "but the house was not conceived to reflect their experience," says Peregalli. "It's more like an entertaining story I've told them. Mike enjoys showing the house to their friends, as if he were retelling the story." The couple carefully followed the development of the tale, sometimes expressing perplexities about a detail. "They like to be convinced, but they're very open-minded." They aren't concerned, as other clients might be, about understatement, he says. "They know I'll never give them an object whose only significance is luxe."

Since Mike Bongiorno is, after all, a showman, it is only right that his house, for all its privacy, should be a theater—or perhaps itself a performance. □

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wood chest was another piece that proved ideal for the dining room and also provided storage.

The Biedermeier furniture helped to set the European tone, which we repeated in the living room. For this beautifully proportioned room we found a fine secretary embellished with gilt dolphins, a writing desk and small Biedermeier chests that blended well with a collection of Art Déco low and side tables. A Biedermeier sofa and two chairs upholstered in black silk moiré appealed to both of us, and we bought them. We knew the set would work either in the living room or in the bar that opened off it. In the end we used it in the living room.

As we refined our plans for the apartment, we decided to use the English and French antiques we already owned in the master bedroom, my husband's study, his screening room and my office. As it turned out, some of this furniture was compatible with Biedermeier and Art Déco, so we incorporated it in the major rooms as well.

We decided to keep the tilt-and-swivel-style windows because they afforded such wonderful views. But almost anything placed against the panes would block the opening of the window at the top. Eventually I found shades that allowed the windows to be opened easily and filtered sunlight while permitting the vistas to be seen. I also used a film on the windows of the three reception rooms; this helps to filter ultraviolet rays and so protects the antiques and fabrics from fading. The film is not visible, nor does it distort light; at night the shades are simply rolled up and totally disappear.

When my husband came up one day, he looked at the concrete walls and fled, vowing not to return until it was finished. He didn't.

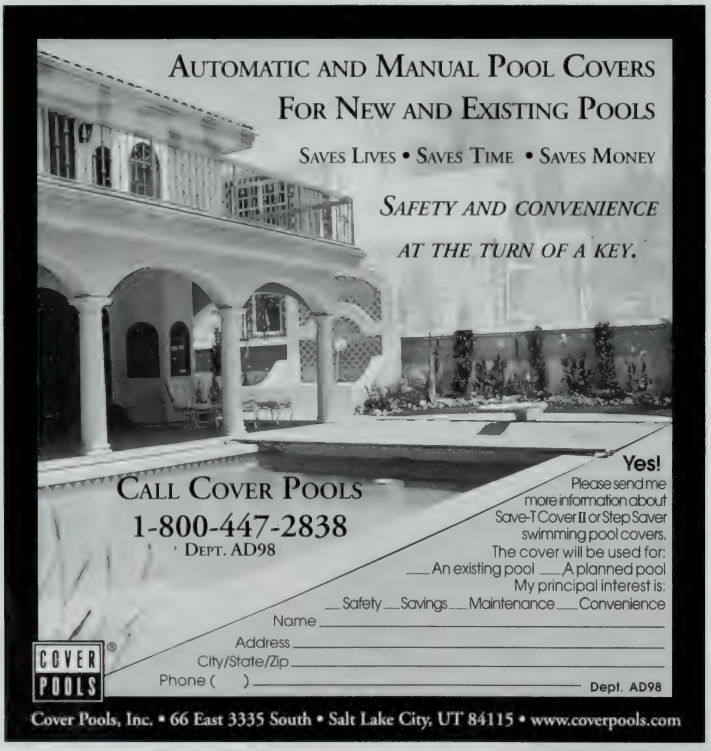
By working in advance, we saved a lot of time in the long run. Since the kitchen had been measured while the previous owners still occupied the apartment, the contractor was able to order dark green granite for floors and countertops; he also started work on the wood cabinets at once.

D day—demolition day—was the Tuesday after Labor Day. My goal was to move in at the end of March. This gave us seven months to completely remodel a 5,300-square-foot apartment. (I later found out we had forty-five doors and 35,000 feet of wall space!)

Our contractor gutted the place down to the concrete and studs. Aside from demolishing the kitchen, the bar, the powder room and three baths, we removed most of the recessed ceiling lights, the modern fire surrounds and the heavy vinyl and felt attached to the walls. When my husband came up one day, he took a look at the bare concrete walls and fled, vowing not to return until it was finished. He didn't.

Left with our clean concrete shell, we added traditional carved mantelpieces, chair rails, and medallions and rims on the dining room and entrance hall ceilings, from which crystal chandeliers would eventually hang. Black granite was selected for the entrance hall floor; new oak floors were put down in the main reception rooms; the bar area was fitted with a carved mahogany bar with a brass footrail and a black-granite top. Many walls were decoratively painted in the Venetian stucco technique by Eva Karsai or were finished with antique paint treatments. Some walls were upholstered in silk or other fabrics.

Very quickly a new look started to emerge, one that was more traditional. With the help of a great contractor and a team of talented artisans and artists, we brought the apartment back to its classical origins while making an unmistakably European statement. □



HOTEL TUGU BALI

continued from page 176

flowering in Indonesia in the early twentieth century. The Le Mayeur suite, with a private swimming pool and dining pavilion, is named for Adrien Jean Le Mayeur de Merprès, the late Belgian artist who moved to the island in 1932, married Ni Polok, a renowned Legong dancer, and created a legacy of paintings depicting everyday Balinese life. The villa is furnished with a canopied four-poster made from antique Balinese pillars and matching side tables and chest, carved by a blind woodworker in the couple's employ. Personal effects, such as Ni Polok's loom and several portraits of the couple, are scattered around the suite. "Most of all, I wanted the rooms to capture the spirit of how they lived," he says.

Tugu Bali also honors Walter Spies, the influential German musician and painter who made Indonesia his home from 1924 until his death in 1942. Spies cofounded Pita Maha, an art association that helped to foster a resurgence in traditional painting. "What few Indonesians remember is that before moving to Bali, Spies lived at Prince Djojodipuro's palace in Yogyakarta," Setjadibrata says. The Walter Spies Pavilion highlights that period, borrowing from the hybrid architectural style typical of the ancient Javanese city in the 1920s. Constructed of brick and timber, it incorporates several original Dutch colonial architectural elements, including the entrance gate, door railings and stained-glass windows, that Setjadibrata salvaged from Spies's residence.

The Palace of Harmony is an eighteenth-century Peranakan ancestral hall that speaks to Setjadibrata's own Indo-Chinese roots. He rescued it from destruction and turned it into a dynamic environment for dining. Against a backdrop of crimsons and yellows, vintage photographs, antique silk textiles and Chinese-style teak tables, chairs and cabinets mingle with life-size stone sculptures of Chinese deities.

Tugu Bali is the culmination of Setjadibrata's lifelong fascination with Bali. Part history lesson and part romantic getaway, it's his version of paradise. "Almost everything in the hotel is related to the island in one way or another," he says. "I'd like to think that I brought a piece of its culture back to life." □

AD DIRECTORY

A listing of the designers, architects and galleries featured in this issue

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TO *the* TRADE

IN THE SHOWROOMS



Michael Christiano and *Taffetas Bague*, *Millennium* and *Naples Strie*

● Christopher Hyland

"Orange is back!" declares **Michael Christiano**. "It's enjoying a revival in popularity." The designer mentions two citrus-hued fabrics at the Christopher Hyland showroom in New York (212/688-6121), *Taffetas Bague*, a silk taffeta in orange and yellow, and *Millennium Damask*, a gold-and-red silk-and-linen damask, that go well with another of his favorites, a lime-yellow silk velvet called *Naples Strie*. "There's a contrast between the textures in the oranges, and *Naples Strie* adds high drama," he says. "I like them because they're extreme. They're so competitive that they work together."

● Odegard

Stephanie Odegard (212/545-0069) draws on traditional and modern minimalist designs for her hand-knotted Tibetan-inspired wool rugs, which are made in Nepal. Her Ironwork Collection has motifs taken from wrought iron gates and fences. *Chakpu* ("iron butterfly") features swirling lines on a background of blue or pistachio. *Chaklo* ("iron leaf"), a curvilinear pattern that radiates from a central medallion, comes in sand, blue, and tan and sage. *Rectangles* is an irregular grid design available in three combinations: beige, ecru and yellow; soft blues and greens; and orange, lemon and lime with blue.

A Mark Hampton Signature Collection print for Kravet, below



COURTESY KRAVET

● Kravet

The Mark Hampton Signature Collection for Kravet (212/421-6363) has introduced some summery designs. One is a cotton with a large Jacobean-style print of flowers, leaves and tendrils; another is a sprigged design of small pink flowers with green leaves on a cream-colored background; and a third has medallions with chinoiserie scenes of boats and villages on a cream background.



COURTESY ODEGARD INC

Chakpu ("iron butterfly"), a new wool rug at Odegard

Dahlia, below, from Designers Guild Damascena Collection



COURTESY DESIGNERS GUILD

● Designers Guild

Designers Guild, in the Osborne & Little showroom (212/751-3333), has an expanded space in which to display its traditionally bright-colored wares. The Manjeri Collection features Indian cottons woven into plaids and stripes. *Cannanore* is a complicated plaid in green and red, purple and red or light and dark blue. From the Damascena Collection is *Felicia*, a pattern of red or green flowers on a sponged blue or purple background. *Dahlia* has watercolor-like images in green on blue, purple on blue or blue on lilac.

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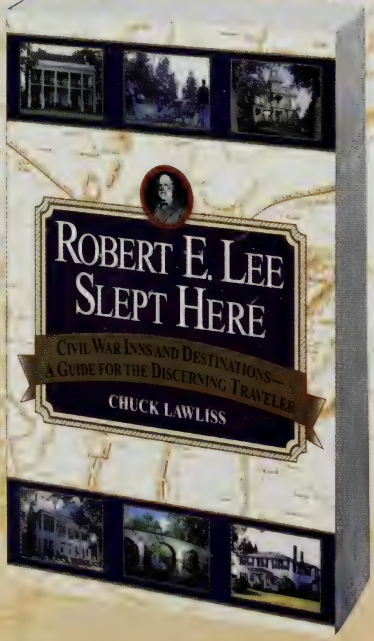
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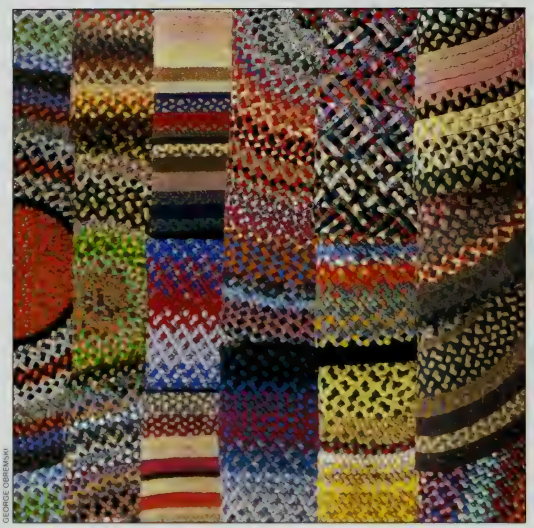
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TO the TRADE

BRAIDS UNDERFOOT

New York designers **William Diamond** and **Anthony Baratta** commission braided rugs for many of their interiors, and they order them from **Country Braid House** in New Hampshire (right and below right). "They can do anything for us," says Diamond. "They just finished a 28-foot runner for one project, and we've asked them to create a rug out of 24 circular rugs with braided borders in between and a six-inch braided border around the entire thing." Jan Jurta, whose in-laws started the business 30 years ago, explains, "Anthony and Bill's requests are highly specific. Not only do they need certain colors, which we have custom-dyed for them, but they like to determine the order of the braids, row by row. That's the type of work I like, because I see ideas that I'd never have thought of." Jurta has found a mill that will dye small lots of wool cloth for the braid, and although her father-in-law invented a machine that makes the braid, she employs as many as ten workers to lace the braids together by hand. Country Braid House, 462 Main St., Tilton, NH 03276; 603/286-4511.



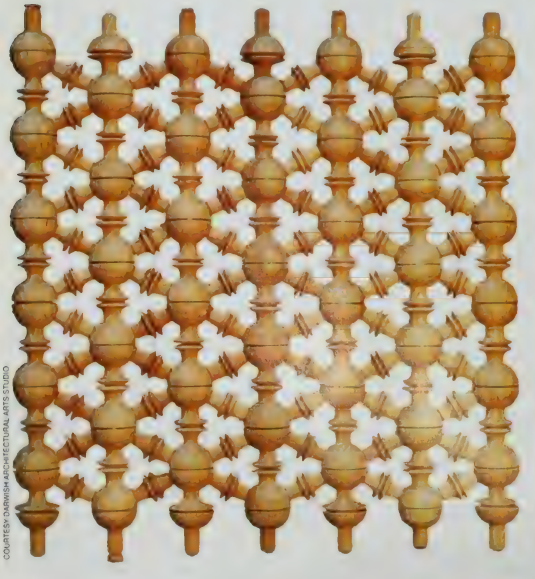
GEORGE OBREMSKI



GEORGE OBREMSKI

ON THE GRILLE

Ahmed Elmetwally comes from a family of Egyptian craftsmen that produces grilles similar to those handmade in 12th-century Egypt. The turned wood grilles, or *mashrabia* (left), are used in furniture, screens and windows and are made in his master artisan's Cairo workshop. Elmetwally keeps a stock in New York at **Darwish Architectural Arts Studio**, which also carries architectural ornaments. **Peter Marino**'s office ordered grilles for a house with Moorish influences. By appointment. Darwish Architectural Arts Studio, 380 Lafayette St., New York, NY 10003; 212/674-5833.



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COURTESY THERIEN STUDIO WORKSHOPS

Therien Studio Workshops has produced an array of lamps based on ancient Greek vases (above and below). The lamps in the Phiale Collection, which takes its name from the term for a traditional wine vessel, are made of hardwood, with Geometric relief patterns. The ivory, ebony and rust recall ancient Greek pottery, and the shades are calfskin. Therien Studio Workshops, 716 N. La Cienega Blvd., Los Angeles, CA 90069; 310/657-4615. Also available at Pranich (212/980-6173). □



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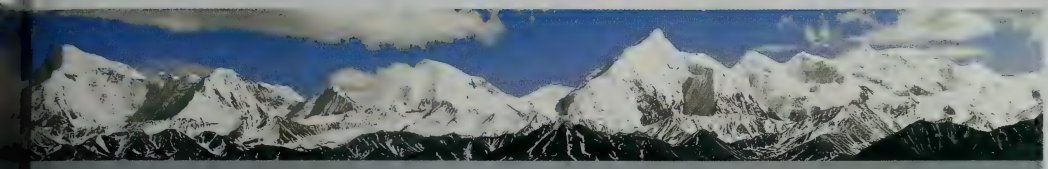


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The Florence Collection

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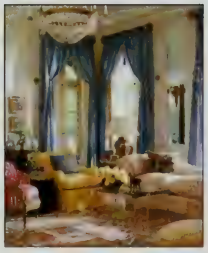



A R D T

ARCHITECTURAL DIGEST

AUGUST 1998





COVER: The living room of a Winnetka, Illinois, house. Architecture by Thomas H. Beeby. Interior design by Stanley Falconer of Sibyl Colefax & John Fowler. Photography by Tony Soluri. See page 152. ABOVE RIGHT: An upper living area of a house near Ubud, Bali. Photography by Tim Street-Porter. See page 82.

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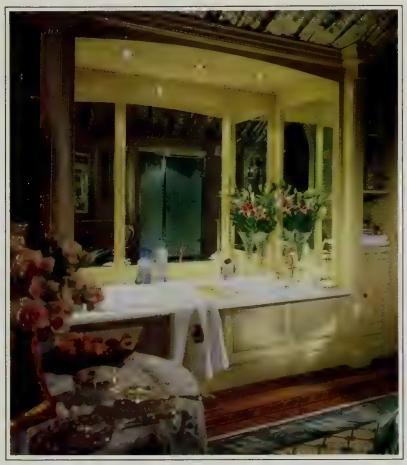
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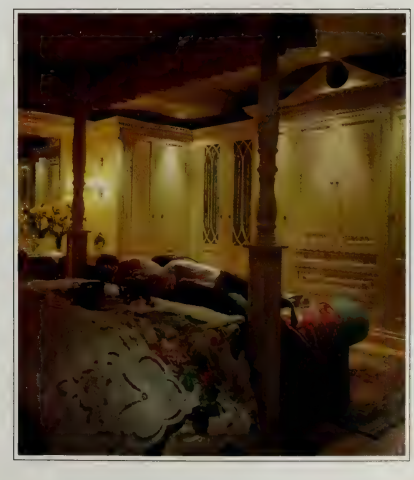
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MARINA FAUST

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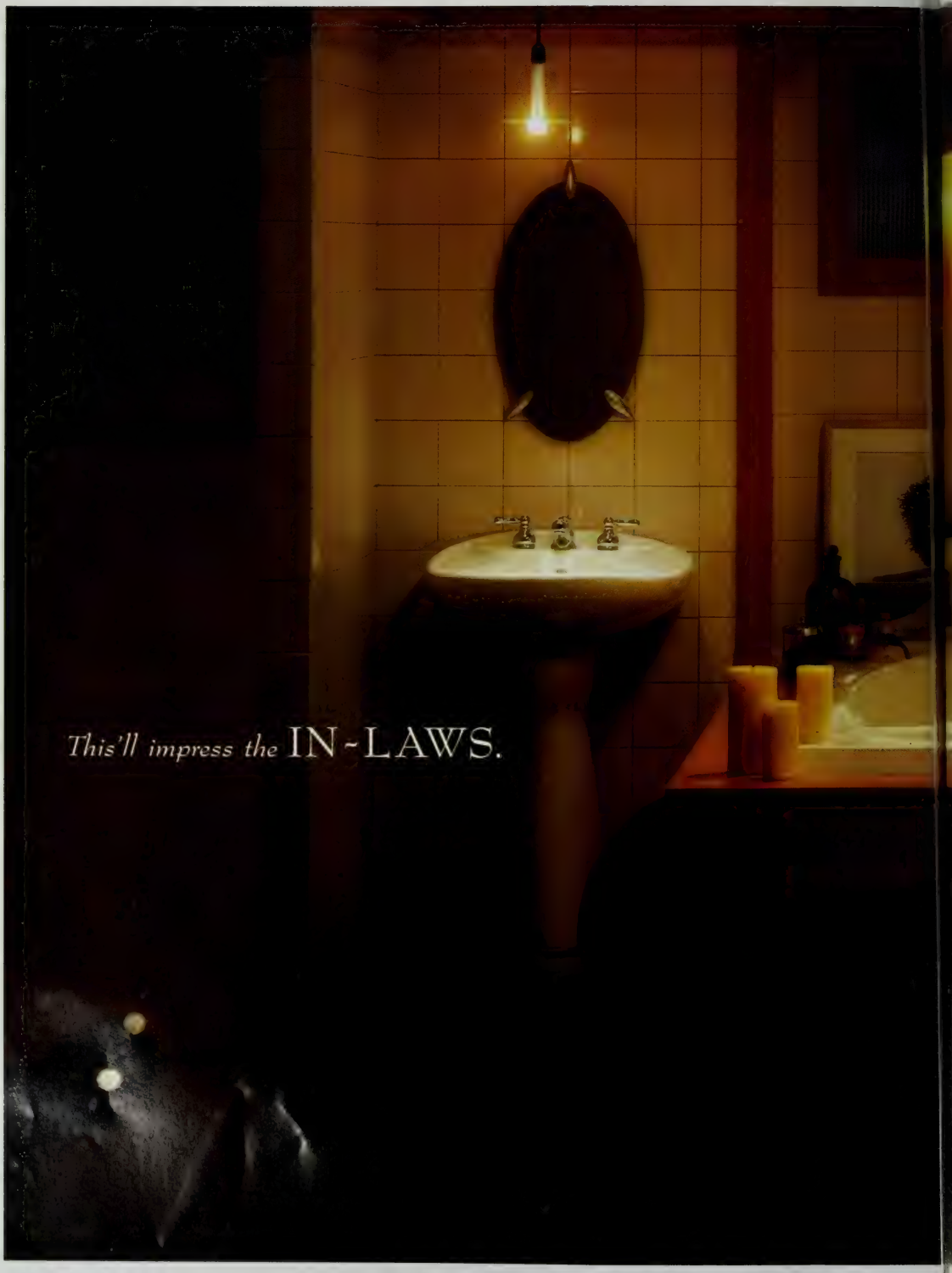
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"THIS YEAR'S HOLLYWOOD AT HOME ISSUE WAS THE BEST YET."

Your Hollywood at Home issue (April 1998) was the best I have seen in a long time, especially the photos of Val Kilmer's house in New Mexico. As I was looking at the photos and reading the article on his cleverly renovated home, I felt like I was right there in the rooms. Thank you for a delightful tour!
TARA FLETCHER
SYRACUSE, NEW YORK

I am just one of the many fans out there who absolutely loved your spread on Val Kilmer! Sure, we love the chap, but we were thrilled to see his home. It gave us so many little insights into his personality.
REBECCA JORDAN
WINMALEE, NEW SOUTH WALES, AUSTRALIA

The Hollywood issue was beautifully done. I'm a fan of Val Kilmer's, and now I know that his taste matches his great artistic talent.
LYNNE H. MOTSINGER
SIDNEY, OHIO

Thanks for the great article on Val Kilmer, his family and his house. It was nice to see a story that stuck to the subject matter and did not refer to the actor's bad-boy image.
KAREN FARR
ANN ARBOR, MICHIGAN

You found some great photos to accompany the article about my father, Orson Welles, and Rita Hayworth. I'm especially glad you included Peter Stackpole's photo of Rita, my dad and me by the pool. Everyone who has seen the article finds this photo charming and unposed. It certainly catches Rita exactly as I remember her.
CHRIS WELLES FEDER
NEW YORK, NEW YORK

Your story about my parents, Rita Hayworth and Orson Welles, was absolutely appalling. From the extremely negative beginning to the disgusting last paragraph, it was in no conceivable way a tribute to my parents.
REBECCA WELLES
TACOMA, WASHINGTON

I was very upset by your mention of Rita Hayworth and her father, Eduardo Cansino, who was my father-in-law for twenty-six years. Eduardo never used her sexually, and his first wife, Volga, traveled with them wherever they performed. Eduardo was the kindest, dearest man. My sons and I are extremely angry. There is no excuse for this type of writing.
SUSAN CANSINO
MONTROSE, CALIFORNIA

As always, the Hollywood at Home issue was spectacular. My favorite article was the one on Joel Silver's Storer House, designed by Frank Lloyd Wright. The photographs were the best I've seen, and Silver's quotes about Wright were simply enchanting. On behalf of the Frank Lloyd Wright Building Conservancy, I cannot thank you enough for your support of the Wright cause.
DEBRA PICKREL
CHICAGO, ILLINOIS

How refreshing to see Claudette Colbert on the cover of your April issue. The pictures were fantastic, and they brought out the true character and class of this tremendous actress, socialite and person. The interior showed her dignity and international tastes. It's a shame we couldn't all have been on her guest list.
TIM ROOKS
ROCHESTER HILLS, MICHIGAN

Claudette Colbert's house, Bellerive, never looked more beautiful. She would have been thrilled. I also enjoyed the photographs and found Gerald Clarke's story full of warmth.
HELEN O'HAGAN
NEW YORK, NEW YORK

Because of my longtime fascination with Hollywood's golden age, I was prompted to buy the April issue when I saw the cover. I thoroughly enjoyed the coverage of the stars' houses and the history behind them.
JOHN CIRICA
SANTA CLARA, CALIFORNIA

Thank you for taking me back in time fifty-five years. On a one-day leave from desert training during the summer of 1943, six of us headed to Los Angeles and, at a USO, were invited to a party, where we were warmly welcomed by Dick Powell and Joan Blondell. The article reminded me of their gracious hospitality.
MIKE COHEN
OCALA, FLORIDA

This year's Hollywood at Home issue was the best yet. Since I had met three of the featured stars, it had a very special meaning for me.
DAVID M. PRICE
JACKSON HEIGHTS, NEW YORK

Please accept my compliments on your magazine. However, as a European reader, I would like to say that the Hollywood at Home issues mean a lot less to us than to American readers.
RAMIRO MARTINS
LISBON, PORTUGAL

Your April issue was such a rip-off. Who cares about old stars and their dated homes? What's next? A rerun of the sixties hippie pads?
NITA ASHCRAFT
NAPA, CALIFORNIA

The bed pictured on page 255 of your April issue was a wonderful example of American Empire. However, you incorrectly attributed the bed to Prudent Mallard, and it should have been dated circa 1860 rather than circa 1800.
HENRY W. BROCKMAN III
NASHVILLE, TENNESSEE

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KENNETH NOLAND

To see what's happening in design today, it's best to go directly to the source—interior designers' own homes. Next month we present our third special issue devoted to that theme. From the New York apartment of Stephen Sills and James Huniford to the Seattle loft of Terry Hunziker to the Paris flat of Alain Demachy, the September issue gives readers an exclusive peek into the private realms of the world's most influential talents. Alan Wanzenberg takes us through the extraordinary rooms he created with his partner, the late Jed Johnson. Anthony Hail reveals a lifetime of experience in his new San Francisco apartment. Edward Tuttle defines contemporary tropical design in his pavilion in Thailand. We've also interviewed dozens of designers about topics such as color, new products and fresh collecting areas. As a whole, the issue offers a provocative mix of ideas. Think of it as a preview of what you'll be seeing in the design world in the coming years.

Paige Rense
Editor-in-Chief

Hunter Drohojowska Philp, a writer who specializes in art and design, is completing a biography of Georgia O'Keeffe, to be published by Knopf.

Paul Goldberger is an *Architectural Digest* contributing writer and a Pulitzer Prize–winning architecture critic.

Paul Hochman's work has appeared in *The Wall Street Journal* and *The New York Times Magazine*. He is a contributing editor for *Men's Journal* and is currently writing a book about landscape architect Dan Kiley for the University Press of New England.

Jesse Kornbluth is an *Architectural Digest* contributing writer and the editorial director of channel programming at America Online.



Stephen Lacey is a garden columnist and author based in London. His books include *Gardens of the National Trust*, *Scent in Your Garden* and *The Startling Jungle*.

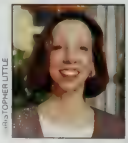
Carol Lutfy, a 1998–99 National Arts Journalism Fellow at Columbia University, has written for *Time* and *The New York Times Magazine*.

Dana Micucci, a New York–based writer who specializes in the arts, is a contributing editor for *Art & Antiques* magazine.

Michael Peppiatt is cocurating a retrospective of Francis Bacon's painting, which will travel across the United States in 1999, and an exhibition of British art for the Musée Maillol in Paris. His biography of Francis Bacon was published last year by Farrar, Straus & Giroux.

Mildred F. Schmertz, an architect and journalist, is a former editor-in-chief of *Architectural Record*.

Jeffrey Simpson, an *Architectural Digest* contributing editor, is the author of *The Hudson River 1850–1918* and *American Elegy: A Family Memoir*.


CHRISTOPHER LITTLE

Suzanne Stephens, an *Architectural Digest* contributing writer, is on the board of directors of the Architectural League of New York and Sir John Soane's Museum Foundation. She is working on her dissertation on American architectural criticism at Cornell.


COURTESY TONY SOLURI

Tony Soluri, a Chicago-based photographer, specializes in architecture and interiors.

Annette Tapert, the author of *The Power of Style*, is an *Architectural Digest* contributing writer. She recently completed *The Power of Glamour*, which will be published in November by Crown.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.

Michael Webb's latest books are *New Stage for a City* and *Volume, Geometry, Color*. He is currently preparing a series of monographs on residential architecture.

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DAKOTA JACKSON IN LOS ANGELES



CHRISTOPHER DOW



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Dakota Jackson, above, at his new L.A. showroom, right

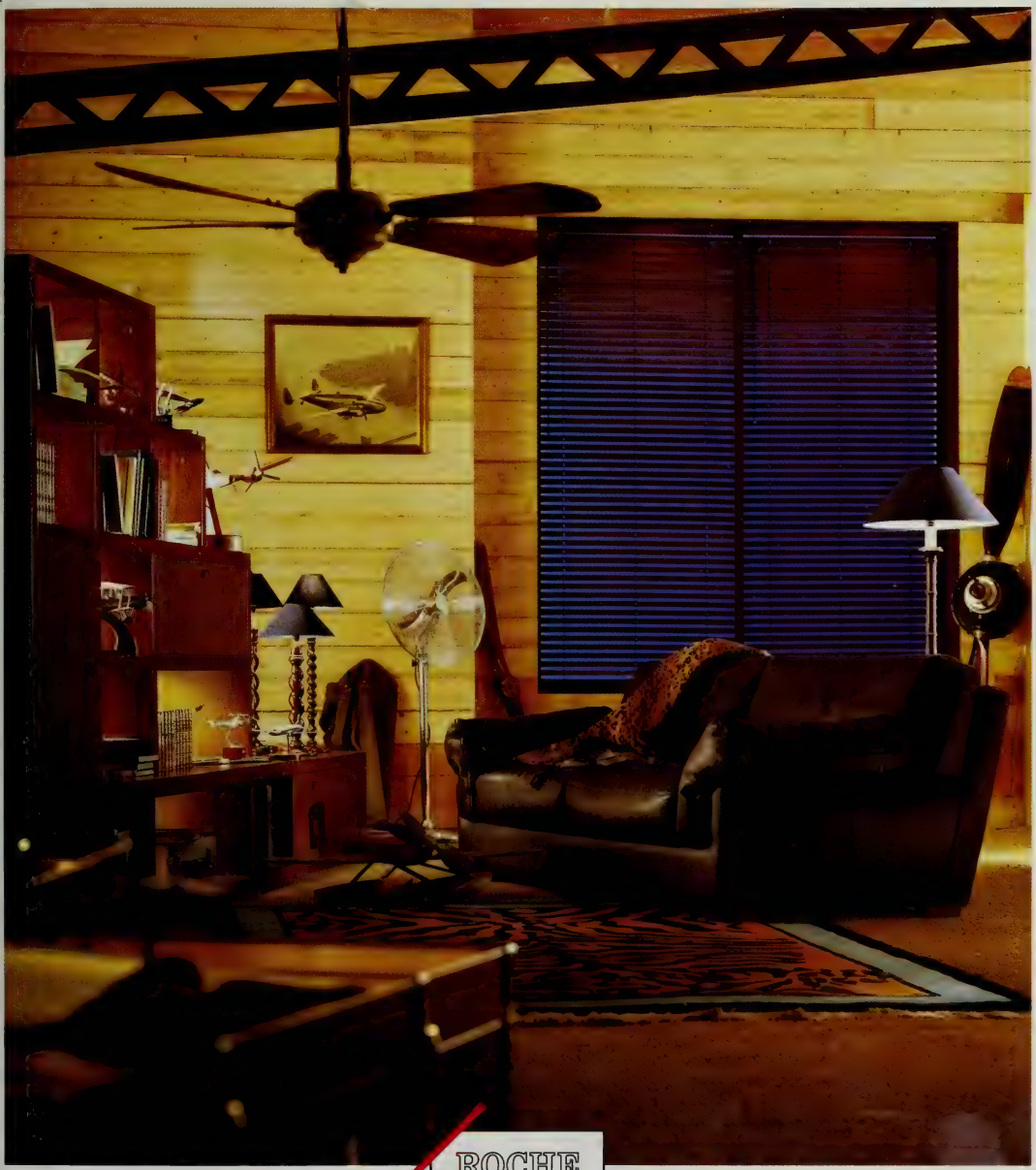
The showroom defines who we are not only by what we sell but also by the type of environment we show it in," furniture designer **Dakota Jackson** says of his new outpost in Los Angeles, which he designed with architect **Peter Eisenman**. "This is like a German *Kunsthalle*, an art space." The showroom-cum-gallery in the Pacific Design Center represents the New York–based designer's first foray outside of the city where he has become a celebrity of sorts, and he feels that Eisenman's Deconstructivist motifs offer an appropriate venue for his work and for his experimentation with showing fabrics, drapery hardware and lighting from other design firms.

The centerpiece of the space is a white-painted canopy that zigzags from floor to wall to ceiling, carving out display areas for Jackson's furniture collections. "Although the canopy twists through the room and breaks its rectangular-box shape, it doesn't overwhelm the furniture," Eisenman explains.

Jackson chose the architect because "his interest is in bravura, and I wanted the space to be unto itself," he says. "Other showrooms have rooms, entranceways into rooms, draperies and things that signify house or dwelling, but this space has an element of decontextualization. The objects aren't wedded to any period or décor."

There was a great deal of push and pull between the two of them; Eisenman is always raising questions, and Jackson likes resolution. "Peter brought an edge to the space, and I pushed him to think about beauty," says Jackson, who specified the pale Venetian plaster finish for the walls. For his part, Eisenman, who has enjoyed a series of other collaborations in recent years, admits he has mellowed somewhat. "I have a new vocabulary that's not clashing or contradictory. What I created was an environment in which people would walk in and say,

continued on page 24



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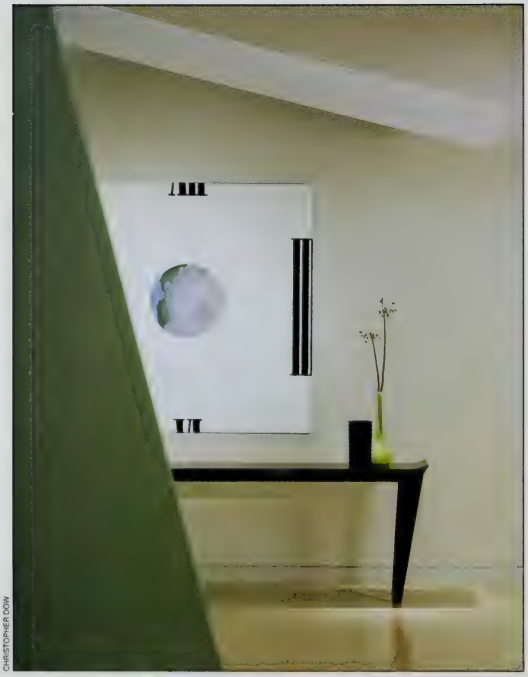
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LE HOUVET



CHRISTOPHER DOW

continued from page 22

'Isn't the furniture great?' "

The showroom offers something of a Dakota Jackson retrospective, exhibiting his glass-topped 1978 T-Bird desk alongside his newest collection, Ocean, a five-piece series of mahogany tables and chairs finished in a dark brown. "My first pieces were militant, speaking about what furniture isn't," he says. "The newer pieces speak about what furniture can be, the human form, Czech Cubism. They have African overtones, but at the same time they reflect a cultural ambiguity."

Jackson also carries mohairs, silks, chenilles, damasks and jacquards from **Joseph Noble**; **Nomi**'s hand-painted textiles made with metallic treatments; **Blome**'s exotic finials and drapery rods, including a new collection created by Christian Astuguevielle; printed suedes from **Pasini-Pelle**; **Emily McLennan**'s Pop and Minimalist wood lamps; and **Archive**'s chiffons, taffetas and iridescent fabrics. Dakota Jackson, 8687 Melrose Ave., Los Angeles, CA 90069; 310/659-7424.

Dakota Jackson's new Ocean collection, left and below



CHRISTOPHER DOW

NEW LINES FOR THE GARDEN

In the 1950s the lacquered-wood and wrought iron outdoor furniture produced by a French couple named **Hugonet** was all the rage in beach towns from Cannes to Casablanca. The Cremieux family, which took over the company about 30 years ago, was interested in the possibilities of aluminum and commissioned a succession of well-known designers, Guy Lefebvre and Christian Liaigre among them, to create collections using the lightweight metal. From the sketch pad of Fréderic Méchiche comes Malibu, the latest collection, consisting of eight pieces, including a linear chaise, a chair with a seat and back of fine mesh and glass-topped tables. The finishes are available in 12 colors, and Hugonet also sells a range of all-weather fabrics for cushions, including vinyl mesh. Hugonet, 63 rue la Boétie, 75008 Paris; 33-1-43-59-14-26. To the trade at Janus et Cie, 8687 Melrose Ave., Los Angeles, CA 90069; 310/652-7090.



VINCENT KNAPP

Fréderic Méchiche chair for Hugonet

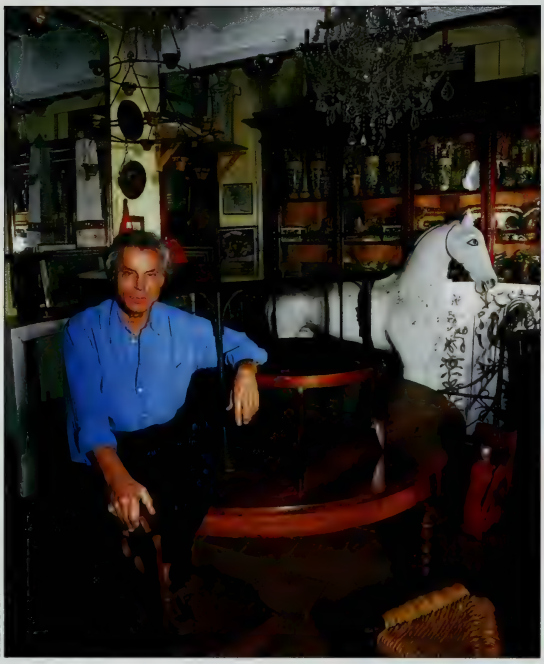


VINCENT KNAPP

Aluminum chaise by Fréderic Méchiche

continued on page 26


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BENEDICTE PETIT

CATROUX'S CACHE

While Provençal style is de rigueur in Avignon, **François Catroux** heads to **Hervé Baume** for furniture and objects from the 1940s, such as André Arbus armchairs. "He shows a variety of styles, and he has a fantastic eye for the right thing in the country," says Catroux (above, at the shop). Baume's inventory might include a Neoclassical cupboard, a 19th-century iron bed, colonial chairs made of palisander, Uzès earthenware and crystal hurricane lamps. He also designs and manufactures garden furniture that he exports around the world. Hervé Baume, 19 rue Petite Fusterie, 84000 Avignon; 33-4-90-86-37-66.

CONNECTICUT RUSTIC

"Our customers want an urn with moss growing all over it. If they want it new, they can go to Smith and Hawken. We believe in original paint," says Bruce Glickman of **Garden House** in Connecticut (below). Glickman and his partner, Wilson Henley, opened their shop three years ago with American antiques and a smattering of French and English pieces. Since then, their French and English rustic garden furniture, French comfit pots, urns and cachepots have been a hit with designers and area residents. "We're not as concerned with how old an item is as we are with the way the paint has worn off and the moss has grown on pots," Henley says. Outdoor and garden furnishings look as good indoors as they do outside, the pair say, and in their centuries-old building they display Adirondack chairs from New England, a French metal garden table and chairs and an English apple-picking ladder as well as roomy French club chairs, an English table with painted cabriole legs and a natural pine top, and a marble-top table used for cleaning game. Garden House, 18 E. Shore Rd., New Preston, CT 06777; 860/868-6790.



FEUCHAO

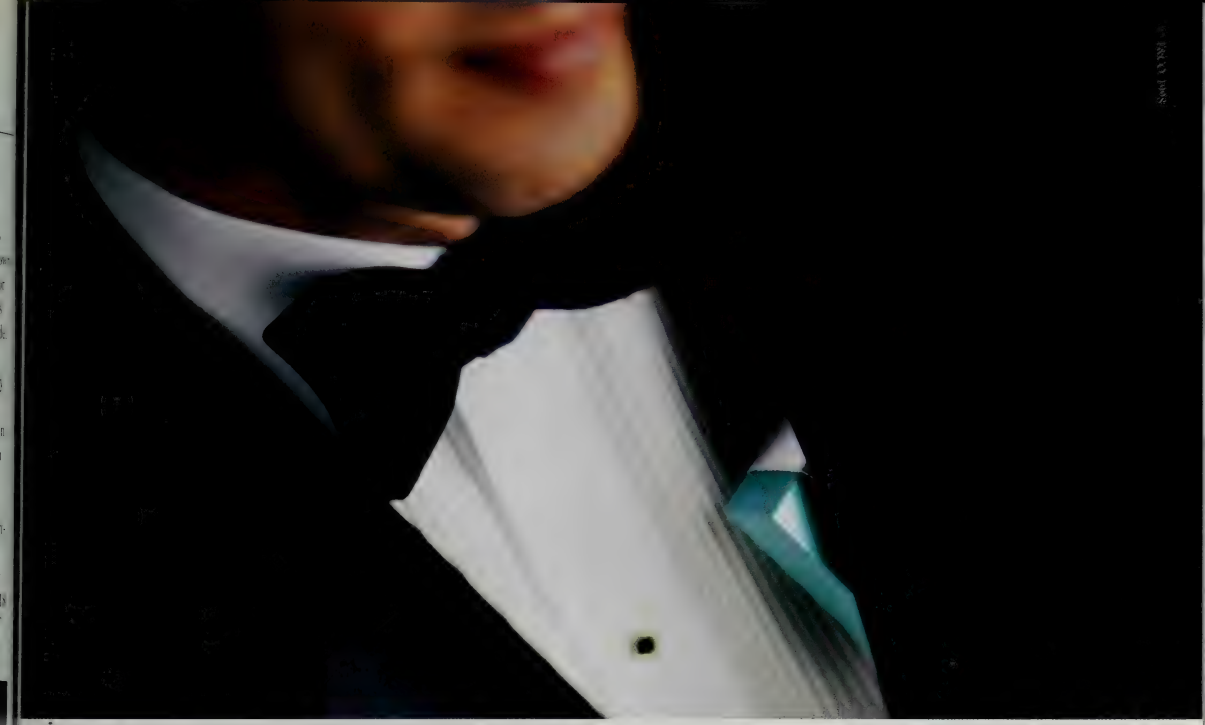
NEW YORK FOR ART

British-born Mark Murray, a veteran of Sotheby's 19th-century European paintings department who had been dealing privately in 19th- and early-20th-century paintings in New York (AD at Large, Sept. 1995), has opened a Madison Avenue gallery, **Mark Murray Fine Paintings**. **Elissa Cullman** and designers from **Jed Johnson & Associates** have stopped in to look at such works as a Renoir oil study of a young girl, *Jeune Fille de Profil aux Cheveux Longs*, Mabel Woodward's *On the Beach* and a Postimpressionist painting, *Evening on Lake Como*, by American artist Edward Cucuel. Mark Murray Fine Paintings, 980 Madison Ave., New York, NY 10021; 212/585-2380. □



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Mabel Woodward's *On the Beach*



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L.A. CONFIDENTIAL

FRANK K. PENNINO SHARES HIS INSIDE SOURCES

Text by
Hunter Drohojowska Philp
Photography by Jim McHugh

NOBODY WALKS IN LOS Angeles—except Frank K. Pennino. On his strolls along La Cienega Boulevard, Melrose Place and Melrose Avenue in and around West Hollywood, he has discovered a half-dozen hot spots for everything from upmarket antiques to snappy flea market specials.

"A magazine once turned down one of my projects on the grounds that it was 'just another beautiful house,'" Pennino recalls. "I was a young designer then and hadn't learned that a house needs to be quirky and personal as well as beautiful."

Pennino, who has been practicing in Los Angeles for twenty-six years, believes his adopted city offers "diversity and quality." He adds, "I think it's an easy city to shop in. You have tens of millions of dollars of excellent inventory within an area of several blocks."



"My client base is so varied that my sources have to be too," says Frank K. Pennino. LEFT: He sits in a circa 1930s bumper car near Adam Blackman and David Cruz, right, owners of Blackman-Cruz.

To prove his point, he begins his tour at Blackman-Cruz on La Cienega, which emphasizes the quirk factor. "Anything goes in this shop, always with a sense of humor and surprise," says Pennino. "It's all beautiful in an offbeat way." Looking at a bright red circa 1930s bumper car or the giant clock face that once told time at a French dog track, one could hardly disagree.

Adam Blackman, a former actor, explains his philosophy. "I go for the dramatic. If I've seen it before, I'm not interested." His partner, David Cruz, who worked in advertising before they opened the shop five years ago, provides refinement with classic modern furniture

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RIGHT: "You can find unusual, beautiful things at Blackman-Cruz," notes Pennino. A 19th-century tower clock face overlooks a circa 1950 Nakashima table and a Chinese apothecary cabinet.



LEFT: A circa 1910 Joy Wheel sign from an English amusement park arches above a Blackman-Cruz–designed mirror. The two 19th-century crèche figures, foreground, are Neapolitan.

You know all those pieces of paper that go wandering around the house?



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Every household paperwork chore takes on a bit of panache when done at this early 19th century Italian slant-top deck. It's practical, too — with room for all those bills, receipts, letters and such that otherwise end up who knows where? At Mill House of Woodbury you'll find dozens of antique desks — from a huge executive command post J.P. Morgan would have loved, down to a diminutive kneehole desk that would fit comfortably in even the smallest room.

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L.A. CONFIDENTIAL

continued from page 28

from the 1930s to the 1950s. Pennino examines a circa 1910 Joy Wheel sign from an English amusement park that hangs over a convex mirror with an iron-studded frame and a nineteenth-century satyr-adorned garden urn. A pair of nineteenth-century Neapolitan crèche figures rest on a table. He observes, "Adam and David have an eye for the bizarre and the precious."

A half block south, on the opposite side of the street, is Marie Décor 1888. Open just two years, it has the feeling of a little cottage tucked away from the busy street. "It's as though you stepped into a shop in a suburb of Paris—off the beaten path," remarks Pennino. The store specializes in antique textiles, mostly nineteenth-century French, with nothing more recent than the 1950s. Pennino browses through vintage linens stacked in an armoire and admires a length of French woven silk and linen as well as some pieces of hand embroidery. The fabrics, of all sizes, are selected for "design, color and texture," says owner Marie-Christine Meurice. "Naturally, they are all thoroughly cleaned before coming to the shop."

Fabrics can be purchased outright, and the shop offers custom upholstery designs for sofas, chairs and other furnishings. The enticing textiles are transformed into duvets, pillows, lampshades, draperies and slipcovers. For example, antique gingham and cotton that may have been originally tailored as drapery panels hang from the

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RIGHT: "I feel like I'm in France at Marie Décor 1888," says Pennino. "It has the best antique fabrics." Arranged before the shop are a basket of trim and Provençal terra-cotta jars.



LEFT: Pennino and Elizabeth Cruzieres inspect a 19th-century woven linen-and-silk piece from France. On the table are antique embroidered textiles.

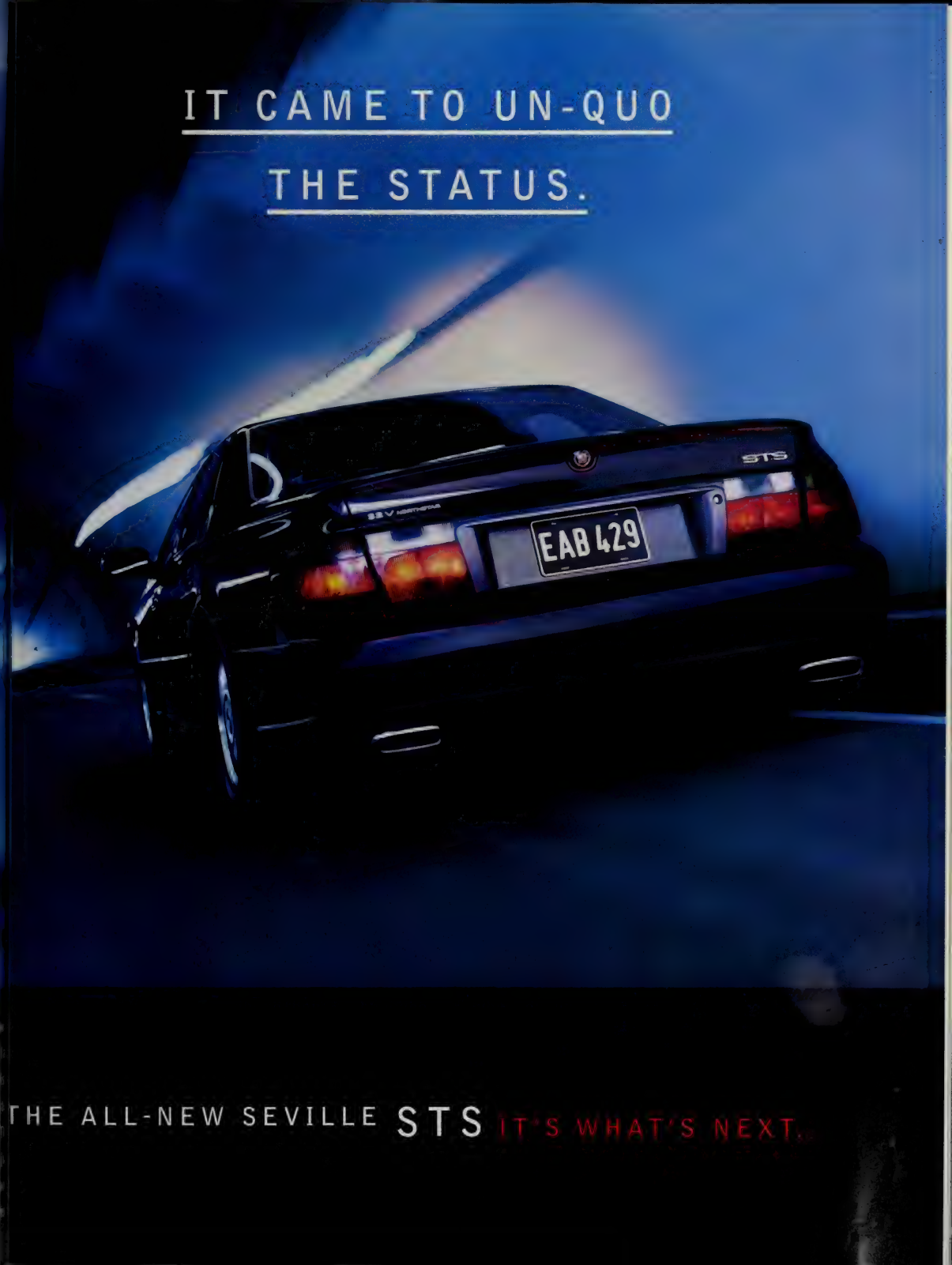


ABOVE: Antique bedcoverings and pillows dress a 19th-century American iron bed, which is crowned by a 19th-century French walnut canopy.


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automotive elite has just increased by one nameplate. Because the STS isn't just new. It's what's nex


IT CAME TO UN-QUO
THE STATUS.
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THE ALL-NEW SEVILLE STS IT'S WHAT'S NEXT.

L.A. CONFIDENTIAL

continued from page 34

Of the dozen or so antiques shops along two short blocks, Pennino picks out three favorites. "Part of the nature of our business is that we have clients who want to collect more serious things, pieces that are singular. The real distinction between the nineteenth and twentieth centuries and what came before is the Industrial Revolution. In the sixteenth, seventeenth and eighteenth centuries, a piece of furniture had within it the soul of the craftsman who created it. It was made for individual patrons, so it operates in the realm of fine art."

La Maison Française Antiques has been a linchpin of the area for twenty-eight years. Owner Pierre-Yves Bolduc built the rustic barn and painted the interior walls apple green. Hanging from the high-pitched ceilings are chandeliers of crystal and Murano glass. "That's my look," says Bolduc. "A rough background for beautiful pieces. You cannot live in palaces full of gold. You want something rich but comfortable to live with."

Pennino describes the shop as "a treasure house of quality," noting that it has eighteenth-century antiques and much that is dated even earlier. He indicates a Louis XIV limestone fireplace flanked by bronze torchères that originally came from Phoebe A. Hearst's Wyntoon estate on the McCloud River in northern California. Over the fireplace is *Lady in Blue* by Francis Cotes, one of England's principal portraitists between 1750 and 1760.



LEFT: Patrick de Warren and his wife, Monique, whose shop, Licorne, offers European antiques, study a set of 18th-century French pewter flagons with Pennino.

About thirteen years ago, across the alley, Bolduc created an orangery for the display of garden statuary, urns and fountains. Pennino is captivated by a nineteenth-century French chimera holding a bow, one of a pair that once adorned a hunting lodge in Burgundy. "It doesn't get much better than this," he says with a sigh.

It is, however, just as good a few doors up the street at Licorne, which has been operating for nineteen years in Los Angeles. "The key to Licorne's success is that every piece has personality and uniqueness," Pennino confides. He examines one of six eighteenth-century pewter flagons, which is stamped with a rose-and-crown mark indicating that the set was made in northern France. A

LOS ANGELES SOURCES

1 BLACKMAN-CRUZ
800 North La Cienega Blvd.
310/657-9228
Eclectic antiques

2 MARIE DECOR 1888
729 North La Cienega Blvd.
310/289-0799
Antique textiles

3 LA MAISON FRANÇAISE ANTIQUES, INC.
8420 Melrose Pl.
213/653-6534
Continental antiques

4 CIRCA 1910 ANTIQUES
7206 Melrose Ave.
213/965-1910
Arts and Crafts furnishings

5 LICORNE
8432 Melrose Pl.
213/852-4765
European antiques

6 JOHN J. NELSON ANTIQUES
8472 Melrose Pl.
310/652-2103
European antiques



LEFT: "John Nelson has fine seventeenth- and eighteenth-century art and antiques." Showroom manager Tom Gaines discusses a Postimpressionist oil with the designer.



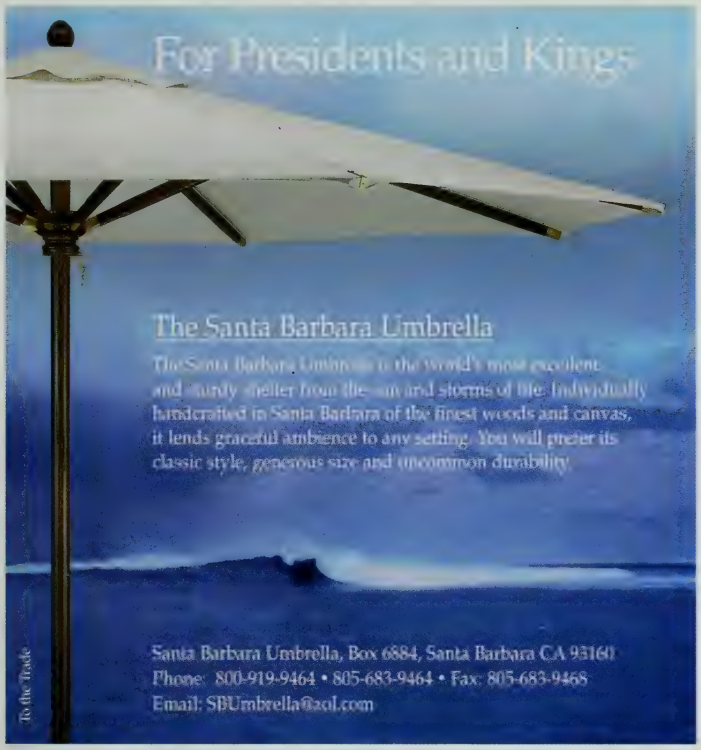
RIGHT: A pair of Louis XVI marble-and-bronze-doré urns rest on a table at John J. Nelson Antiques. "Collectors, interior designers and other dealers come here."

pair of acorns sprout from the lid of each flagon. One of the owners, Patrick de Warren, who claims to be a descendant of French aristocracy, traces his lineage to the eleventh century. "He has access to some of the finest collections and homes in France," says Pennino. There is a Dutch marquetry table and a Brussels tapestry of cherubs and doves, both from around 1700. De Warren's wife, Monique, calls their style haute époque. "That means everything from 1550 to 1700," she says. "But we have decorative items because I believe nowadays a house is not a museum. People want to live with interesting pieces that are not too old." Pennino agrees and adds, "I would say many of their things are whimsical. Shipments arrive often there, so you're always assured of seeing something new."

Continuing along Melrose Place, he comes to John J. Nelson Antiques. "John has been in business longer than either of us would like to admit," says the designer. "The result is that he has the best of the seventeenth and eighteenth centuries—all beautifully restored and edited by one of the finest eyes in the business." Standing amid the twinkling refractions from dozens of giltwood-and-crystal chandeliers, Pennino admires a bright seascape in the Postimpressionist style and signed "Vartan." Italian terra-cotta busts represent the continents of Africa and Europe. There are examples of blue-and-white Chinese porcelain atop every table and chest. A pair of Louis XVI marble-and-bronze-doré covered urns perch near a Louis XV mahogany bureau-secretaire from Bordeaux. "John is a Park Avenue–quality dealer, a premier source for designers, collectors and other dealers," says Pennino.

"For the last twenty-five years there have been key dealers in Los Angeles, but the market has really increased because of people's awareness. People are better educated, and we see a tremendous demand for furniture as art as opposed to furniture that is utilitarian," he concludes.

With that, Frank Pennino gets into his car and drives to his nearby office on Holloway Plaza Drive. No more walking in Los Angeles for today. □





AUSTRIA'S SCHLOSS LEOPOLDSKRON



RIGHT: Reinhardt designed the library in 1927 after one in a Swiss monastery; he later added the plasterwork ceiling and the parquetry floor.

continued from page 38

residence, Schloss Leopoldskron. The Rococo beauty of the castle, most agree, was in stark opposition to the soul of its builder.

"As with so many beautiful things, including the Pyramids, the schloss was built on human suffering," says Timothy Ryback, director of the Salzburg Seminar, which has made its home at the schloss since 1947. "It is certainly a place of contradictions."

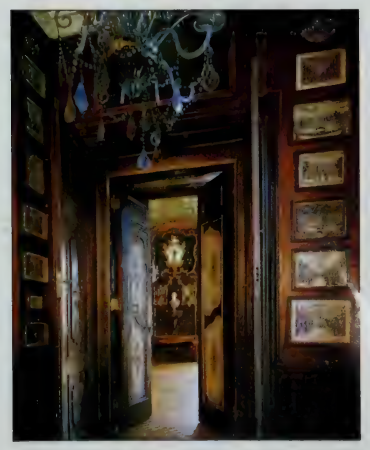
Even today, when you rent one of the schloss's nine private suites (guests have the run of the grounds, since the castle is on private property), you can feel the dramas that once played out there.

In fact, since its completion in the summer of 1744, the schloss has been a gilded stage for warring sensibilities. It has been a monastic retreat, a pleasure dome, a movie set (Robert Wise shot *The Sound of Music* there in 1964), a center of modern diplomacy, a refuge for vacationing royals and the centerpiece on the Austrian thousand-schilling note). During the twenty-year residence of theater mogul Max Reinhardt at Leopoldskron, it seemed as if all of Hollywood hung out there. Soon after, so did the Nazis.

The back-and-forth started early. When Leopold died in 1744, only a few months after the completion of the castle, he left the schloss to his nephew Count Laktanz, whose smiling portrait is permanently fixed opposite Leopold's grim one in the castle's double-height Marble Hall.

Laktanz and his wife immediately warmed the place up. Laktanz commissioned a lavish wardrobe, sponsored a young local composer named Mozart and collected more than five hundred oils by artists such as Michelangelo, Raphael, Poussin, Rembrandt

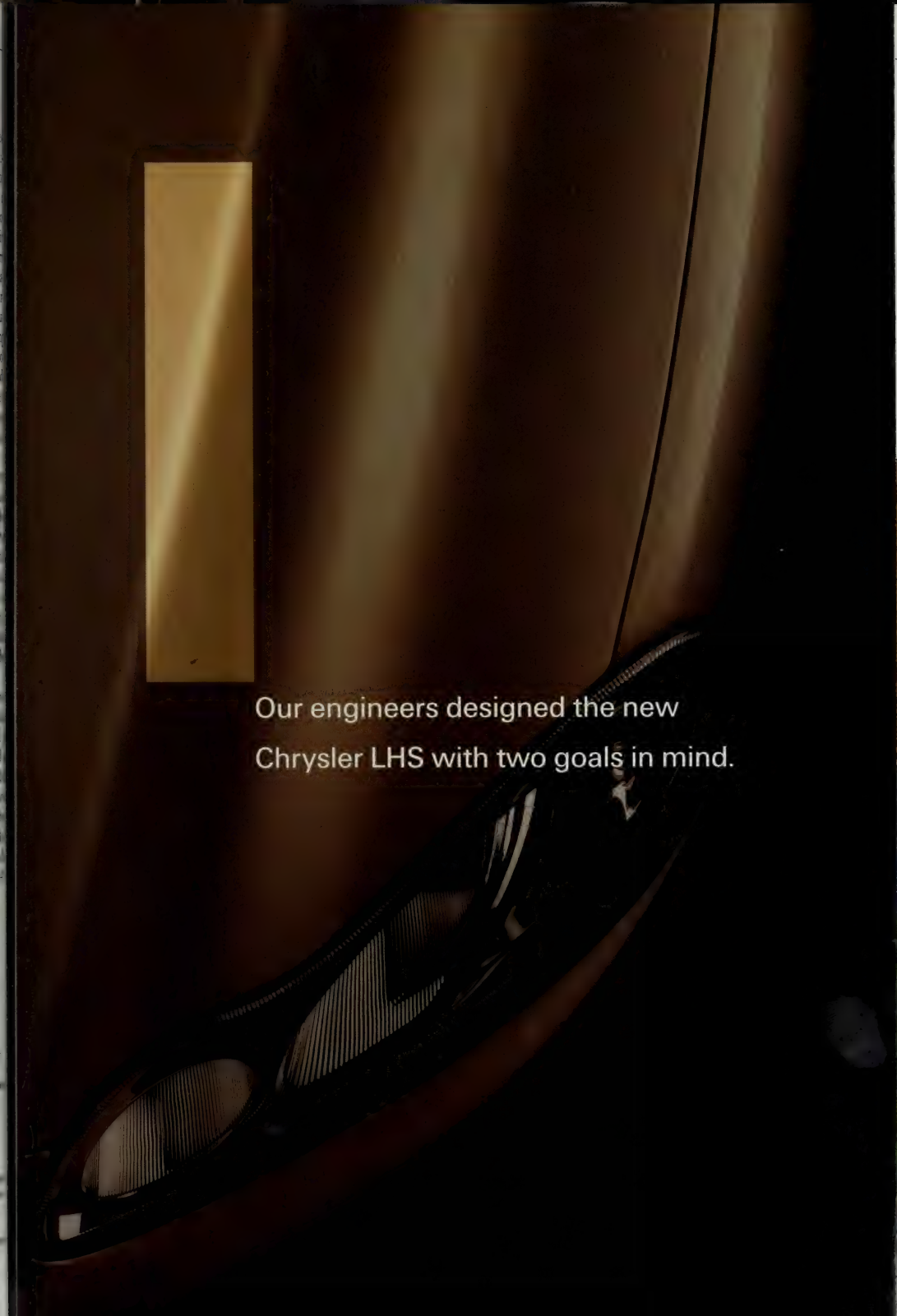
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FAR LEFT: Anton Widerin created the picture *Kabinett* for Reinhardt's collection of 17th- and 18th-century French and Italian engravings.

LEFT: In the 1930s Reinhardt had a Venetian room brought to the schloss from a palace in Germany. Silk wallcoverings have Rococo gilt frames.


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AUSTRIA'S SCHLOSS LEOPOLDSKRON



RIGHT: Reinhardt designed the library in 1927 after one in a Swiss monastery; he later added the plasterwork ceiling and the parquetry floor.

continued from page 38

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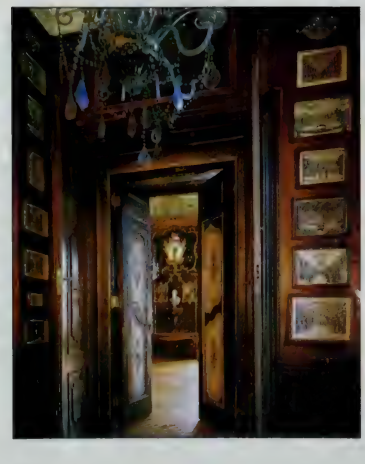
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continued on page 47





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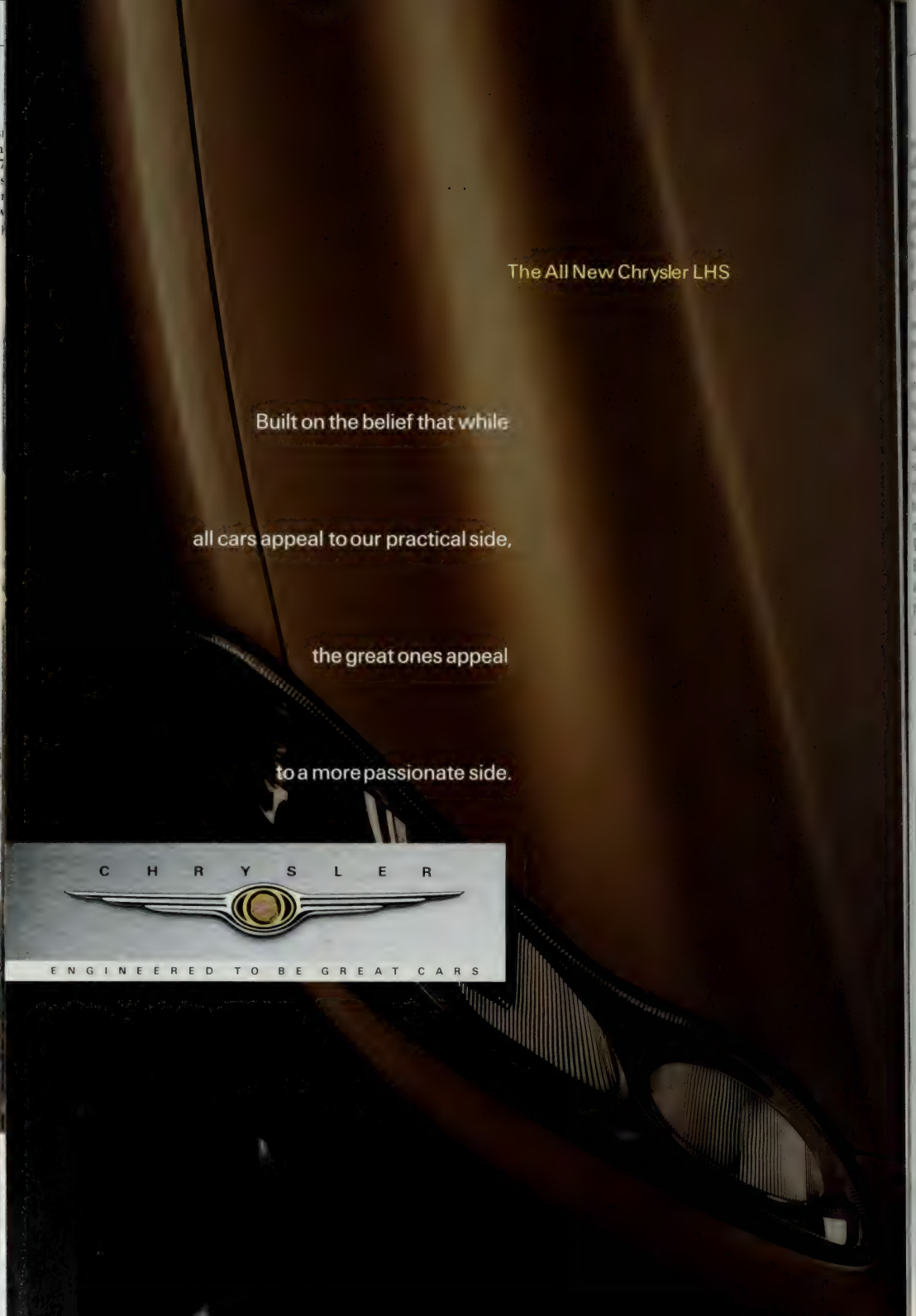
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AUSTRIA'S SCHLOSS LEOPOLDSKRON

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and Rubens. If Leopoldskron under Leopold was a dark, unwelcoming beauty, Leopoldskron under Laktanz was an iridescent jewel and one of the eighteenth century's greatest art galleries.

Some fifty years after Laktanz's death in 1786, however, Leopoldskron was sold to a shooting gallery proprietor named George Zierer. And back swung the pendulum—Zierer gutted the castle of its art collection, selling the Raphaels and the Rembrandts for about twenty dollars apiece, and ripped out all the parquetry. Then in 1848 Ludwig I of Bavaria was hounded into abdication by the German press, and the newly restored schloss became his royal refuge.



LEFT: Reinhardt commissioned the stucco decorations in the White Room, probably once used as a dining room. Porcelain stove is from 1740.

BELOW: Reinhardt's own bedroom is now one of nine suites open to guests. A secret staircase was used in his time to reach the library, just below.



In 1918 the Great War had come to a close, and a decimated Austria was looking for some way to finance a rebuilding, both of spirit and of the economy. Legend has it that German composer Richard Strauss and poet Hugo von Hofmannsthal thought a summer arts festival might do the trick, and they saw the world-famous Reinhardt as an automatic draw. Strauss apparently used

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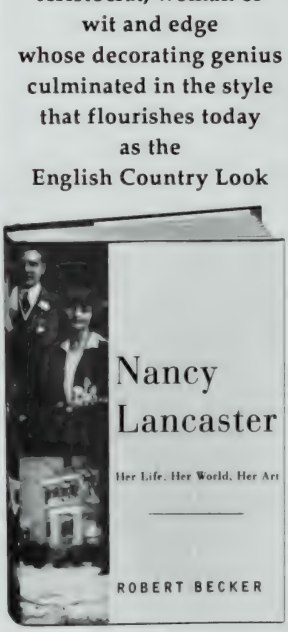
BELOW: From the lakeside terrace, guests can enjoy views of Mount Untersberg. Copies of the sea horse statues were used in *The Sound of Music*.

Great houses,
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AUSTRIA'S SCHLOSS LEOPOLDSKRON

continued from page 47

Schloss Leopoldskron, then vacant, as bait. It worked.

"Leopold contract signed. God give us the happiest contents for this exquisite house," Max Reinhardt cabled in 1918 to his future wife, Helene Thimig.

When Reinhardt first saw Leopoldskron, most say, he fell in love with it not because it was filled with treasures but because it had been emptied of them. His passion was for applying his own personal flourish to established masterpieces. He had made a fortune by reinterpreting Shakespeare, reinventing Sophocles and popularizing Gorky, all by throwing out the rule book and starting anew. By the 1920s he was one of the theater world's most important figures, and Leopoldskron, with its magnificent veneer and neglected heart, was the perfect stage.

"Leopoldskron was his pet production," wrote his son Gottfried in a memoir about his father, "one in which fantasy and reality overlapped and merged into one, an aim he pursued in all his productions. Many an exciting project was conceived there, many a career launched, many intrigues set brewing and many a love affair born and shattered." Visitors, it seemed, couldn't help themselves. The moment they crossed the threshold of Schloss Leopoldskron, they were swept onstage and into a Reinhardt drama. Guests in one of the small fourth-floor suites can sense the theatrical energy right outside the door even today.

Reinhardt as a theater director understood that when he mixed fantasy with reality, he didn't get lessened fantasy, he got heightened reality. And he manipulated Leopoldskron's architecture accordingly. When he bought the castle, it had no Venetian room, so he bought one from a palace in Germany, hiring noted Salzburg cabinetmaker Anton Widerin to assemble it.

Reinhardt spared no expense. Gilt dripped from everything. Intricately scribed parquetry floors merged with hand-painted silk wallpaper. Several Watteau copies of Commedia dell'Arte–themed paintings were brought in, as was a collection of baroque theater scenes and Commedia dell'Arte engravings by Burnacini and Callot. "When I delivered the cost estimate," Widerin related in a letter, "Miss Adler [Reinhardt's secretary] told me I was completely mad." And yet construction continued apace.

At the other end of the castle is Reinhardt's baroque re-creation of a Chinese room, which is directly opposed, both in theme and in style, to his Venetian Room. Suffused in pale greens and blues, the Chinese Room's subtly rendered murals were probably painted by one of Reinhardt's set designers. There is little doubt about their effect—unlike the Venetian Room, where guests pale in comparison with the decoration, the Chinese Room makes guests feel more elegant, with its simple backdrop (which still shows shrapnel damage from an Allied bomb that nearly leveled the schloss in 1945).

Then there is the library, which is the castle's thematic and architectural center. Reinhardt designed it in the 1920s, basing it on the library at the eighteenth-century monastery in St. Gallen, Switzerland. He added such theatrical touches as his own face in the stuccowork, and a secret door allowed him grand entrances and subtle exits. The rare books he collected were seldom read; Reinhardt used the library mostly as a place for coaching his actors before they put on productions at the castle or on Broadway or in Hollywood.

Throughout Max Reinhardt's reign Schloss Leopoldskron was filled with the world's literati and glitterati. His seventieth-birthday card was signed by (among others) Frank Capra, Bertolt Brecht, Marlene Dietrich, Olivia de Havilland, Edward G. Robinson, Arturo Toscanini, Vladimir Horowitz and Thornton Wilder. One memorable evening Louis B. Mayer was ushered by candlelit gondola across the lake to the darkened schloss for a theater event. Inside, when Mayer walked into the light of a thousand candles flickering in golden sconces, he quipped, "Short circuit, Mr. Reinhardt?"

But all dramas must end. The Nazis confiscated Leopoldskron in 1938 (Reinhardt was Jewish), and Reinhardt died in exile in New York in 1943, heart-

SCHLOSS LEOPOLDSKRON

broken, many say, at the loss of his castle. Schloss Leopoldskron was plunged into darkness.

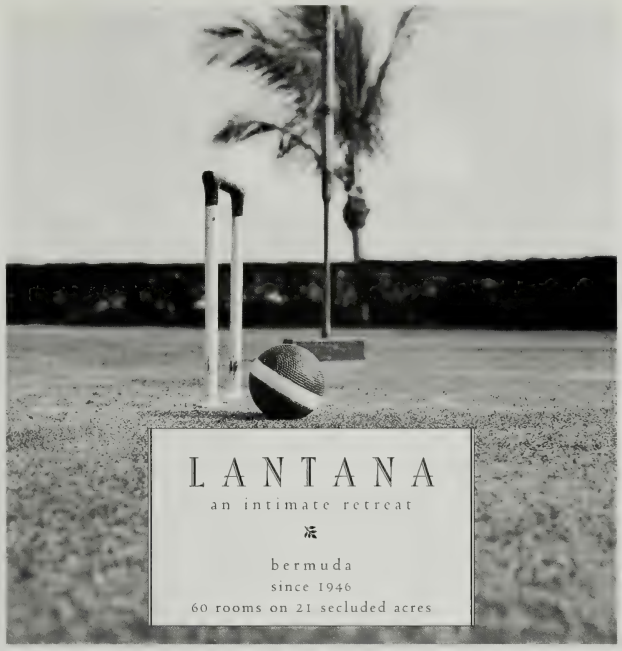
Then in 1946 Clemens Heller, an Austrian refugee and Harvard graduate student, was on the subway in New York when he encountered Reinhardt's widow, Helene Thimig. Heller described his plan for an international seminar—what current seminar director Ryback calls an "intellectual Marshall Plan"—that would gather together young minds from previously warring nations. Thimig reportedly responded, "Why, you must hold it at Max's schloss."

And so the pendulum has swung back again. Ever since, the prestigious Salzburg Seminar has been in residence at the schloss, which has been open as a hotel for six years and whose guests have included members of the Dutch and Norwegian royal families. Reinhardt's architecture continues to work its magic on seminar participants and visitors alike. "The first shock," wrote Margaret Mead, a teacher at the first seminar, "as they found themselves sitting side by side with men whom two years ago they might have killed, was softened as they saw themselves reflected back in the dim lights from the great mirrors."

> Even today, when you rent one of the schloss's nine private suites, you can feel the dramas that once played out there.

Impossible? Visitors who wander Leopoldskron's marble halls, stroll through its gardens and steal away to read in the sepia elegance of its library will soon understand that anything can happen in a Max Reinhardt production. □

For information on staying at Schloss Leopoldskron, contact Timothy Ryback at 43-662-83-9-83-0.



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CAR CULTURE IN LONDON

A SETH STEIN MEWS HOUSE INTEGRATES AUTO AND LIVING SPACES

Text by Paul Goldberger
Photography by Richard Bryant/Arcaid

WHILE ARCHITECTURE IS OFTEN thought to confer a certain status on cars—why else would we be besieged by advertisements picturing expensive cars in front of grandiose mansions?—rarely does this process operate in reverse. Indeed, cars are usually thought not to elevate architecture but to demean it, so much so that most architects devote considerable attention to covering up any trace of them. They are about as eager to show off the garage as the doghouse.

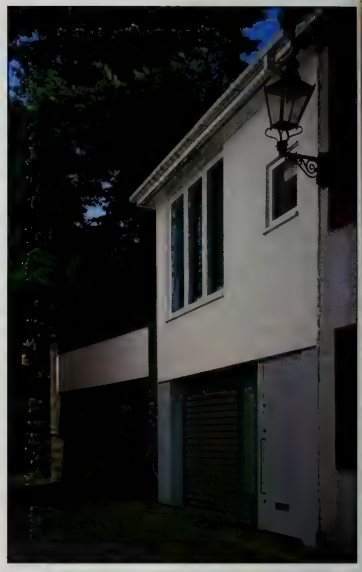
Seth Stein, a London-based, American-born architect, could not afford the luxury of making cars go away in the small house he recently completed for an international businessman in a London mews in Knightsbridge. Moreover, his client didn't want the cars to be hidden. The owner of the house, who commissioned it as a pied-à-terre, is a collector of small European cars, and he wanted to have at least a sampling of his collection at hand, both to admire and to use. "His request was for a bachelor pad where he could live with his cars," Stein says. "The notion of the car as an object of beauty was central to the design."

The instructions Stein got from his client, who married during the course of the project, were to figure out a way to squeeze a couple of cars onto the site along with living space. The plot of land

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For a car collector's London pied-à-terre, architect Seth Stein incorporated a two-deck car elevator to store and display vintage models. LEFT: A 1966 Fiat 500 is on the elevator at street level. BELOW LEFT: When the elevator descends, another car can be parked on the upper deck. ABOVE: The façade's curved glass panel and steel railing, says Stein, "suggest the turning radius of a car."



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CAR CULTURE IN LONDON

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the client bought, however, is so tiny that it looks, at first glance, as though it could contain cars or people but not both. It was all well and good to be freed from the architect's standard obligation to render cars invisible, but Stein had no interest in designing a garage. How could he make this a piece of real architecture that accommodated the client and also gave pride of place to his cars?

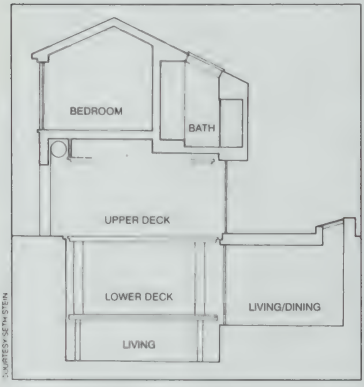
Stein's solution is ingenious spatially, and if it does not have the striking serenity of some of his other domestic work, it contains a machinelike intricacy that seems particularly appropriate for the problem at hand. From the outside, the house looks like not much more than a small garage to which a second story has been added. Inside, it is something else altogether.

What appears to be a garage is not only that but also an elevator shaft that contains a double-deck elevator capable of turning automobile space into living space, and vice versa.





ABOVE RIGHT: With the elevator up, the sunken living area is exposed. RIGHT: When the elevator is lowered, the Fiat can be viewed from the dining area "like an object at a museum."



COURTESY SETH STEIN

ABOVE: A section shows the elevator in the down position. "Although the footprint of the house is small," Stein observes, "there are generous vertical dimensions inside."

It works like this: When the elevator is up, its lower deck is at street level, ready to receive a car, and its upper deck rests empty against the top floor. The lower deck functions as a conventional street-level garage. The fun begins, however, when the elevator buttons are pushed, at which point the car is lowered and stored in the basement. The upper deck descends to street level and can serve either as a garage space for a second car or as additional living space.

No one pretends that this is not a lot of technology for one house. If the

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CAR CULTURE IN LONDON



continued from page 52

aesthetic connects to the work of the current generation of minimalists in London, of which Stein is very much a part, it also nods toward Archigram and the notion of exaggerating movement and structure and flexibility to the point of celebration. Yet had Stein merely juggled spaces cleverly, this house would be not much more than an architectural parlor trick. It works as more than a literal machine for living because he has managed to resolve the deeply contradictory aspects of this program. He has pulled out of it an architectural experience beyond that of watching cars rise and fall within some very tight confines (though the pleasures of watching the elevator decks move should not be understated, since it is not something you are likely to see every day).

Stein has exploited sunlight, vistas, stairs and the juxtaposition of natural and man-made elements throughout. Light from a rear terrace washes down to the basement level, which contains a sleek, stainless-steel kitchen, a living/dining area and, when no car has been lowered into it, an additional seating area. There are unexpected views to the outdoors, and a long, exquisitely detailed staircase of translucent glass-and-steel steps and a glass railing creates a long diagonal run through the main living levels. "Although you're in a pocket-size house, you have these dimensions that you would associate with a bigger place," says Stein. "Horizontally the biggest dimension in the house is eight meters, but the staircase runs twelve meters diagonally."

The lot was so minuscule that it had never been built upon and in recent years had been used only to park three neighborhood cars. It was, in a sense, London's equivalent of the supposedly unbuildable sites in the Hollywood

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"I'd like to do more rooms that go up and down or rotate," says Stein (above left). "Technology can be a virtue, producing flexibility as space becomes more valuable."

LEFT: The rear terrace has glass skylights that illuminate the lower living areas. ABOVE: The upstairs bath, which is finished in limestone, also receives natural light.

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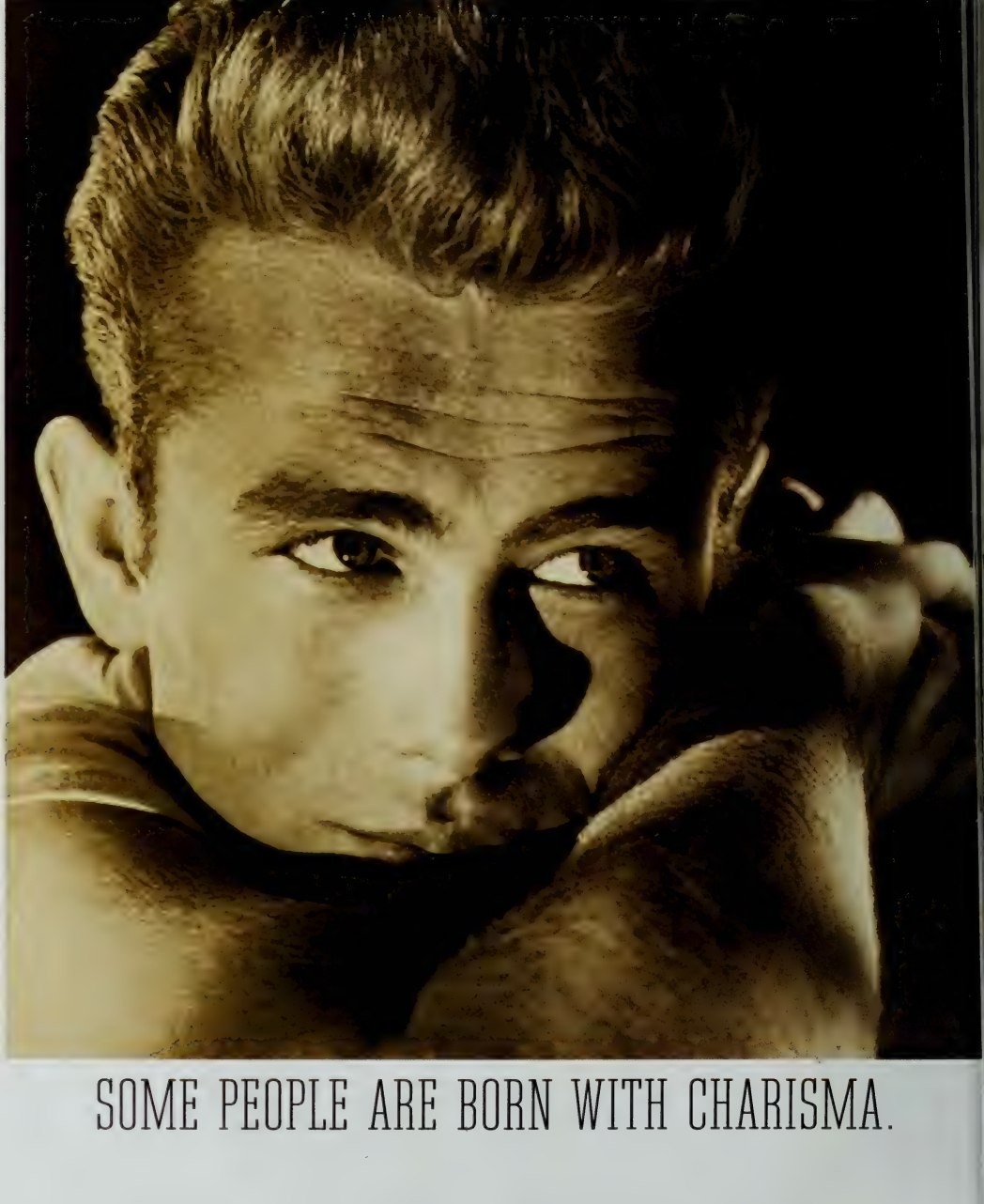


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CAR CULTURE IN LONDON

continued from page 54

Hills that today architects take great delight in rendering usable. "How incredible it is to find virgin land in the middle of London," Stein says.

That virgin land fell in the middle of an exceptionally picturesque mews, however, and Stein's intensely modernist sensibilities did not sit comfortably with the local planning authorities. (His own house, a reconstruction of a former factory in Kensington, is a striking combination of influences from Barragán to Japanese modernism [see *Architectural Digest*, July 1996].) But Stein chose not to throw down the gauntlet before the historicizing instincts of London's mews neighborhoods, instead designing a relatively nondescript façade in the hopes that the authorities would consider it sufficiently understated to let it pass.

As a result, the façade contains little of the refined modernist detailing that marks the interior. Stein's real achievement here, beyond the intricacy of the car elevator, is the way he has managed to sustain a certain degree of domestic elegance, even amid such potent presences as a bright yellow 1966 Fiat 500 or an unusual red Renault, both of which are frequently in residence in the house.

The cars are ever-present, and yet they do not overwhelm—they seem more like large pieces of sculpture with which the life of the house coexists. To emphasize its part-time domestic role, the upper deck of the elevator is sheathed in Spanish limestone, continuing the floor material used elsewhere in the house. The floor of the lower deck is more overtly high tech: a grid of steel within which are set clear, scratch-resistant acrylic panels. When the elevator is up, you may sit in the basement living area and have the odd experience of looking up through the acrylic floor to see a car sitting on top of you. Stein makes this seem, if not entirely natural, absolutely comfortable—a reminder that while this house may be a machine for containing other machines, it is never only that. Behind its moving parts lies a house that celebrates the pleasures of architectural space. □



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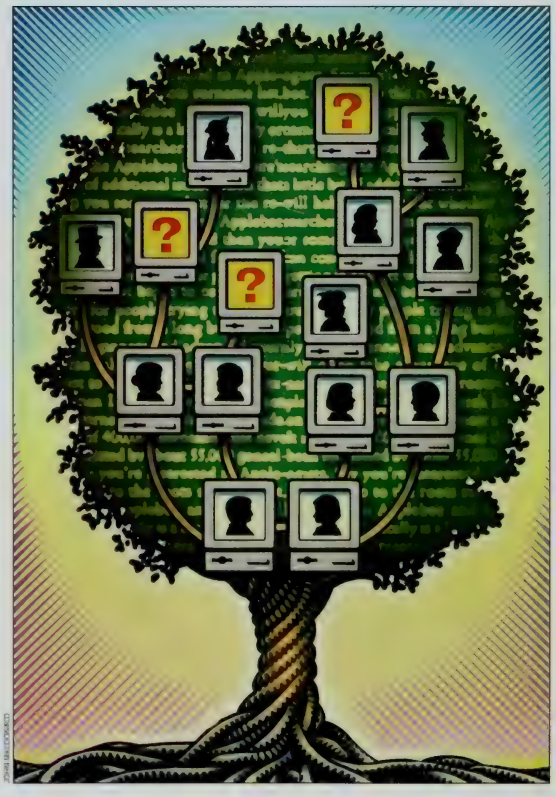
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GENEALOGY MEETS CYBERSPACE

TRACING YOUR FAMILY'S ROOTS ON THE WEB

By Nicholas von Hoffman



ONE LABOR DAY WEEKend we decided to take a trip to Galveston, Texas, because my daddy wanted to find our family's graves," Susan E. King remembers. "At the cemetery there was a great big family plot with eight or nine gravestones. I asked my dad, 'Who were these people?' He said, 'I don't know. I've never heard of them.'"

Like a lot of others, King was lost in America, and she might have stayed that way had she not related the story to a Mormon gentleman at a business meeting not long after. "He suggested I go to the Family History Center and wrote down some helpful phone numbers," she recalls. "The next morning I got up and called, and that was it!"

The "it" in question is the genealogy bug, and King is but one of hundreds of thousands of Americans who have been nipped by the selfsame insect and have taken up this hobby. Brian Leverich, who runs RootsWeb, a not-for-profit Internet-based collection of genealogical data assembled entirely by volunteers, reports that the site gets upwards of a million hits a day. Although conclusive statistics on such matters are impossible to come by, knowledgeable people say that only pornography gets more traffic on the Internet than genealogy.

As King soon found out, Electroland is made-to-order for genealogists, who can never get enough information and never have enough contacts with people who may have a clue as to where they can find it. She also lucked into the right man at that meeting, because genealogizing begins with the Church of Jesus Christ of Latter-day Saints. It is the Mormons, of course, who solved that old conundrum about how good people who lived and died before the coming of the prophet (Buddha, Jesus, Muhammad or Joseph Smith) can get into heaven. The answer is posthumous baptism of one's ancestors. But first one has to find them, and that requires a lot of research—to wit, genealogy.

The largest depositories of American genealogical information are at the Mormon Family History centers and a few other select places, such as the Library of Congress. (For information on how to get up and running with this hobby/obsession, you can call the LDS church at 800/453-3860 or the Library of Congress's Local History and Genealogy section at 202/707-5537.)

Be warned! Once you get into this stuff, there aren't enough hours in the day for it, unless you are the scion of some family that's big in the history books, in which case the research has been done for you by obliging historians. But for us lowborn churls, piecing together the family tree is not the work of an afternoon, or of a year, for that matter.

To get started, you can log on to the Library of Congress home page (lcweb.loc.gov), where you can download helpful brochures, or for twenty dollars you can buy the *Family History SourceGuide* CD from the LDS church. The CD comes with the addresses of major genealogical resources around the world and guides to help researchers request genealogical records from French- and German-speaking sources. If you happen to come from a more polyglot background, you will be looking for records translated from a variety of languages. King, who established a newsgroup on the Internet at soc.genealogy.jewish, has also organized a Web site that has thirty to forty interactive databases, to be found by punching up jewishgen.org.

Large and helpful as these endeavors are, they do not begin to cover what's out there for people trying to find the petrified wood from a long-buried family tree. Beginners and advanced users alike will often take advantage of the surname list on RootsWeb, "which has been on the Internet now for almost a decade," Leverich says. "It's a list of more than four hundred thousand surnames that have been submitted by about fifty-five thousand genealogists. If you're interested in Applebee, you go to the roots surname list, you type in 'Ap-

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GENEALOGY MEETS CYBERSPACE

continued from page 60

plebee,' and typically what will come back is a list of twenty or thirty other people who are researching the Applebee family. There's additional information that will help you sort out whether the researcher is interested in your Applebee or some other Applebee. It's a really fast way of getting in touch with people doing similar research."

Before the Internet, genealogists would post notices in the genealogical journals, which they would also study in hopes of coming across someone who might have relevant information. Then came the Internet, and the process was made enormously speedier. Leverich's RootsWeb also hosts twenty-seven hundred Web sites at which a cyberspace traveler can get information on such diverse topics as the names of World War I Canadian soldiers, the passenger manifests of sailing ships and ocean liners bearing immigrants to the New World and the data compiled by the Irish Genealogical Society.

The belief among some of those who don't use the Internet is that any computer operator is only a few keystrokes away from pulling any piece of information out of the ether. There already is, of course, a galaxy or two of information on the Internet, though finding it sometimes is like navigating the stars with a cereal box compass. Nevertheless, what's available is but a sliver of all that might be there.

Getting all of what might be on the Internet up and actually on it is a gargantuan job, comparable in labor to mapping the human genome. Even so, more and more data is making its way into the filing cabinets of cyberspace. The Mormons, for example, expect to have the entire 1880 United States Census digitized and accessible early next year. Whether it will eventually be put on the Internet or only on CDs remains to be seen, but either way, with fifty million records in that census, the labor involved is prodigious.

Millions of pages of these old records must be carefully keyboarded into digital form. They cannot be scanned or translated into electrowriting by automatic means because, says Leverich, "it's cursive handwriting, and two hundred years later the ink's leached through the pages or the pages have yellowed."

Such is the enthusiasm for genealogy that thousands of volunteers are hard at work doing the job. The USGenWeb Archives, a voluntary undertaking to get vital information from old records in every county of the United States up on the Internet, has more than three thousand people laboring away, according to Linda Russell Lewis, who heads the endeavor. "Eventually we'll be able to put the images of wills, census records and actual transcriptions online so that people can do their research sitting in their living room rather than having to travel."

Genealogy, online and offline, has many commercial operations—some of which, like ancestry.com, have an excellent reputation. But most genealogy work is nonprofit and unpaid, whether it is one person spending an hour or so a week tracking progenitors or larger, group efforts to collect, store and make data easily available. If genealogy is a look into an American past, this kind of volunteerism, people helping people, is what we hope our past was like.

Certainly, our present, in the shape of such people as Brian Leverich and his wife, Karen Isaacson, who have assembled the expensive computer power necessary to keep RootsWeb running around the clock, reflects that past. To afford this hobby Leverich works as a consultant in the computer industry. But who pays for the equipment and the phone bills for the five fancy and expensive phone lines, called T1 connections? "We're like NPR," he explains. "Most of our funding comes from people who make small donations, typically twelve dollars or twenty-four dollars a year. Palladium Interactive, which manufactures Ultimate Family Tree, easily the best software product on the market, is giving us a major corporate sponsorship, and that's going to help us grow faster."

> Electroland is made-to-order for genealogists.

It may be that one day it will be possible to sketch out a passable-looking family tree by staying at home and surfing, but part of the fascination with genealogy is the detective work, and the state of the world's records is such that sleuthing for family clues off the Internet will be indispensable far, far into the future. This is not a routine business but one that demands ingenuity, perseverance and luck. For example, virtually all of the 1890 census, which probably contained many valuable leads for tracking down immigrant families of that time, is no more. It was destroyed in a fire.

Elizabeth Powell Crowe, the author of *Genealogy Online: Researching Your Roots, Web Edition*, reminds those who may be tempted to hope they can lean back and cruise the information superhighway that it isn't so. Even letter writing and telephoning may not work if you're after a frustratingly elusive fact. "No matter what," she says, "sometimes you have to travel to track stuff down.

"My mom knew that her great-grandfather had homesteaded in McPherson, Kansas. She had a photograph of her great-grandmother standing on the homestead, and she had written the county clerks over and over again asking for information. If they answered at all it was, 'No, we don't know anything about him.' Finally we visited McPherson, 'the biggest little town in Kansas,' they call it. We walked into the county courthouse, and there on the wall was a portrait of the ancestor! He was the first state senator from McPherson, and the court clerk had been writing notes saying, 'No, never heard of him.' Sometimes traveling is necessary, because people have better things to do than answer your genealogy letters."

The people who are involved with genealogy say that filling out the boxes on the family tree is merely the beginning. The dry data isn't enough for them. "When I first started, it was like doing a crossword puzzle," explains avid amateur genealogist Patricia Bennett. "But then I started getting interested in the people. I didn't just want to collect the names and the dates. I wanted to put them in context, to know what their social world was, what their intellectual world was like, so I started going to regional histories. It made my family's past come alive for me." □

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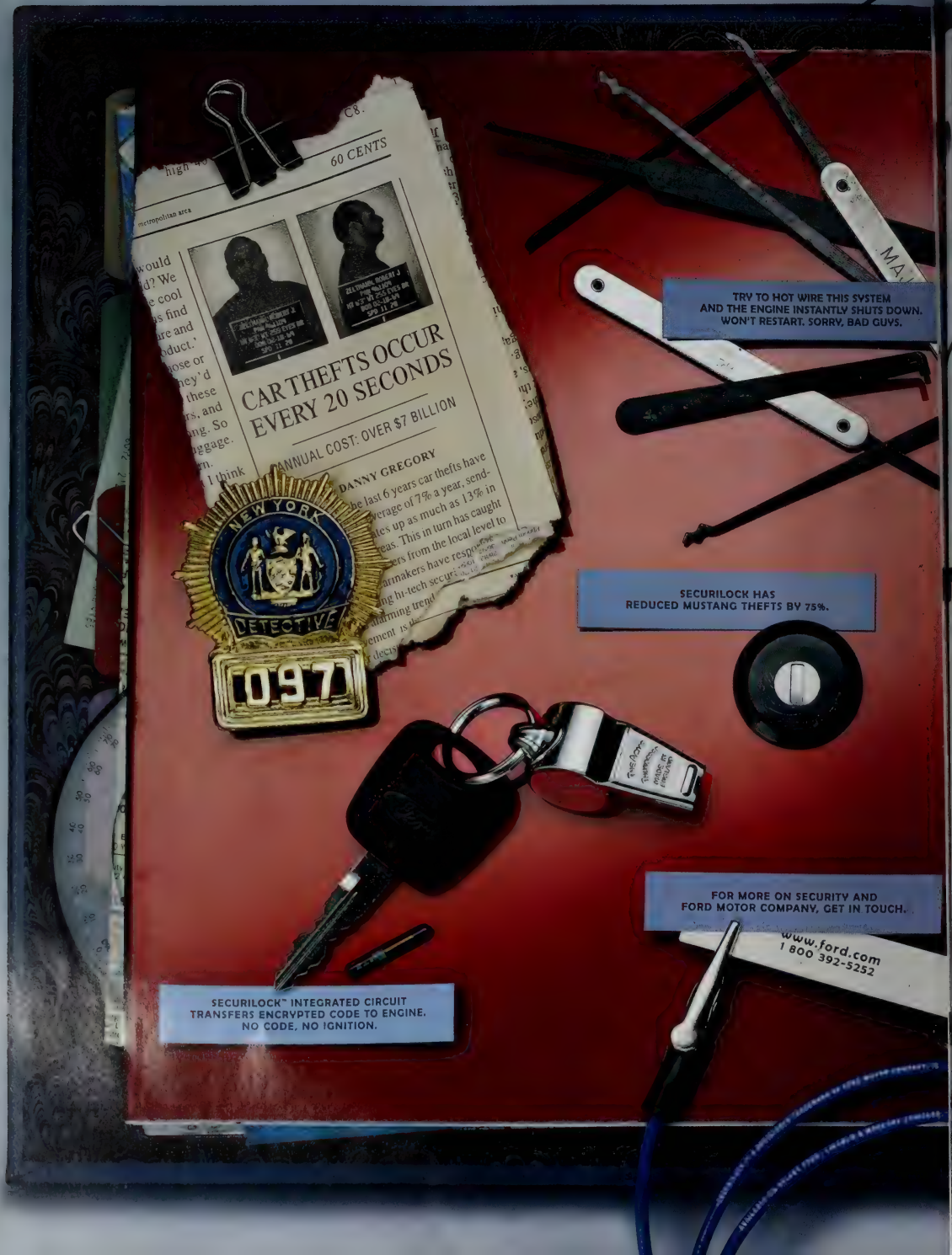
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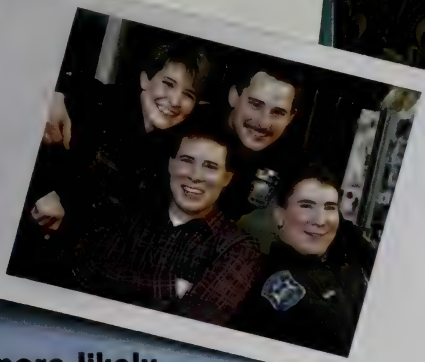
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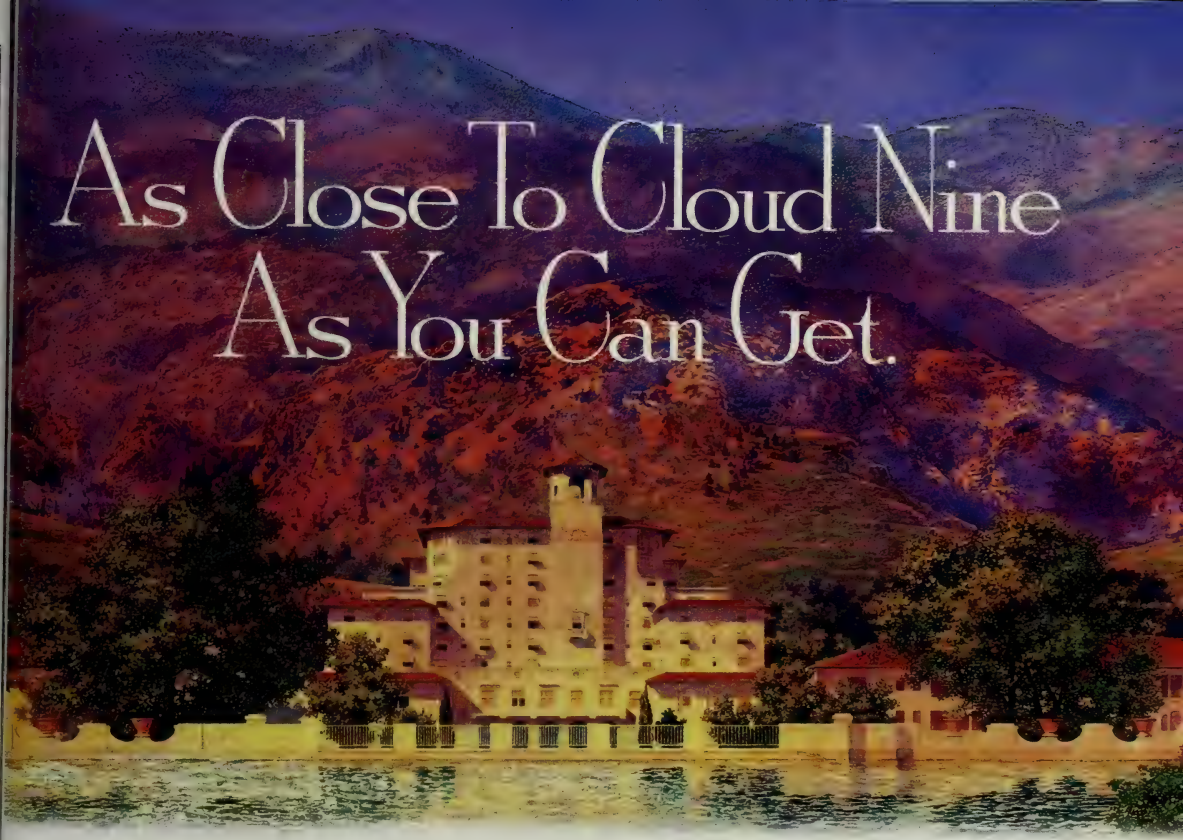
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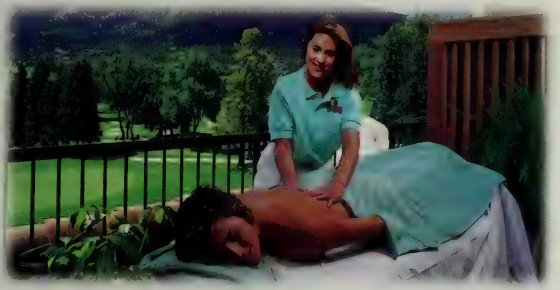
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EXTRAORDINARY PROPERTIES ON THE MARKET

SONOMA, SURREY, GEORGIA...



JOHN VAUGHAN

MONTECITO

Diandra Douglas

For Diandra Douglas, the hilltop location of the 1924 Spanish Colonial Revival villa in Montecito, California, which she bought with her then-husband, Michael Douglas, in the late 1970s, was the ideal distance from Los Angeles. The couple were looking for a lifestyle far removed from the movie business. They called on Craig Wright to help redesign the interiors (*AD*, Apr. 1988). "Since then," says Diandra Douglas, "I've added a three-acre Japanese garden, with streams, waterfalls and koi ponds below the pool area." $9.5 million.

Randy Solakian, Coldwell Banker Jon Douglas Company; 805/565-2208.



ALAN WEINTRAUB

SONOMA

Joan Hallberg

The owner had two building sites in mind," says architect Joan Hallberg of a 220-acre coastal property in Sonoma County, in northern California. "This one had a natural terrace, with hills above and below. The choice was clear to me." The house's east-west axis gives it maximum sunlight. Because the hillside drops from the plateau (above), "the house has phenomenal views—white water, as well as coastal," says Hallberg. Three distinct blocks are separated by visually open spaces. She united the blocks under a metal roof "to make it appropriate to the site and bring it into scale." She used redwood siding, steel roof trusses and trusses of Douglas fir. Above the solarium (right) is a deck, which is opposite the study—"one of many command points," says Hallberg. "You're in the house, but you can see it from the outside and also see the approach." An old logging road and hiking trails wind through redwood trees. The sale includes a lot at the Sea Ranch, which gives access to a private airstrip and other amenities. $4.9 million.

Roland Jadryev, McGuire Real Estate; 415/929-1515, ext. 260.



ALAN WEINTRAUB

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PLEASANTVILLE

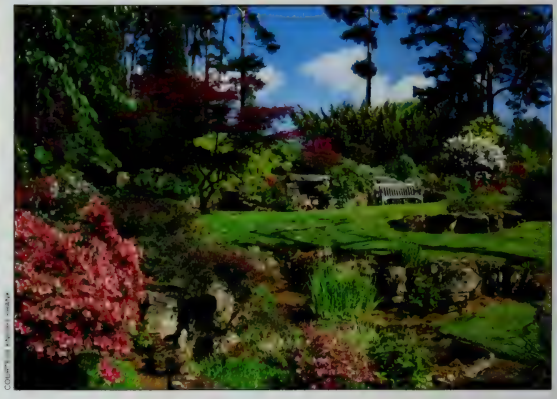
● Frank Lloyd Wright

Frank Lloyd Wright started designing cost- and energy-efficient Usonian houses during the Depression. The Pleasantville, New York, community, begun in 1947, was Wright's largest cooperative design. He planned the 97-acre site, chosen because it was close to Manhattan, but he designed only three of the original 47 houses built. The disklike concrete carport of the Sol Friedman residence resembles the lily pad columns of Wright's Johnson Wax Building. Set on a hill in the woods, the house consists of bilevel intersecting circular forms. $995,000.

Arline Cohen, Houlihan/Lawrence; 914/273-9505.







SURREY

● Edwin Lutyens and Gertrude Jekyll

Sir Edwin Lutyens built High Hascombe, formerly known as Sullingstead, in 1897. Utilizing the gently sloping site, he adjusted the architecture to take advantage of the uninterrupted Surrey views. When he gave the building a new wing in 1903, Lutyens incorporated a large, elevated drawing room (which he originally designed as a music room) and a master bedroom and bath on the second floor. English country houses of the period usually drew on diverse architectural vernaculars, and Lutyens used Tudoresque half-timbered bays and extensive gabling (above). Terraces open onto the formal gardens (above right), which were designed by Gertrude Jekyll, his frequent collaborator. Wide stone steps lead down to a grass terrace with a lily pond. A hillside lawn has beds of flowers and shrubs, as well as specimen trees. Along the western edge of the property is a water garden, where a system of pools, streams and waterfalls begins by the swimming pool and timber-framed poolhouse. An orchard and a tennis court are located in the north garden. The landscaped areas segue into hilly woodlands and paddocks that cover almost 18 acres. A long allée of lime trees and rhododendrons leads past the gate lodge, the coach house and the stable block. £3.5 million ($5.7 million).

Patrick Ramsay, Knight Frank; 44-171-629-8171. Ian Stewart, FPD Savills; 44-171-499-8644.

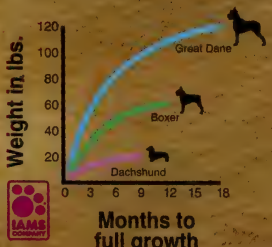
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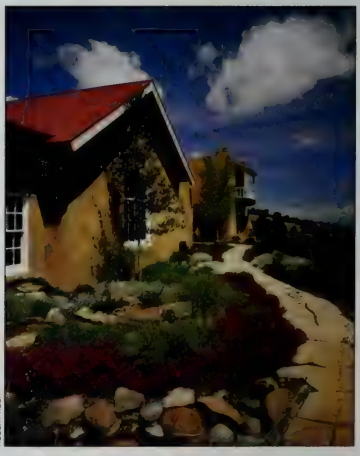
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ROBERT RECK

NEW MEXICO

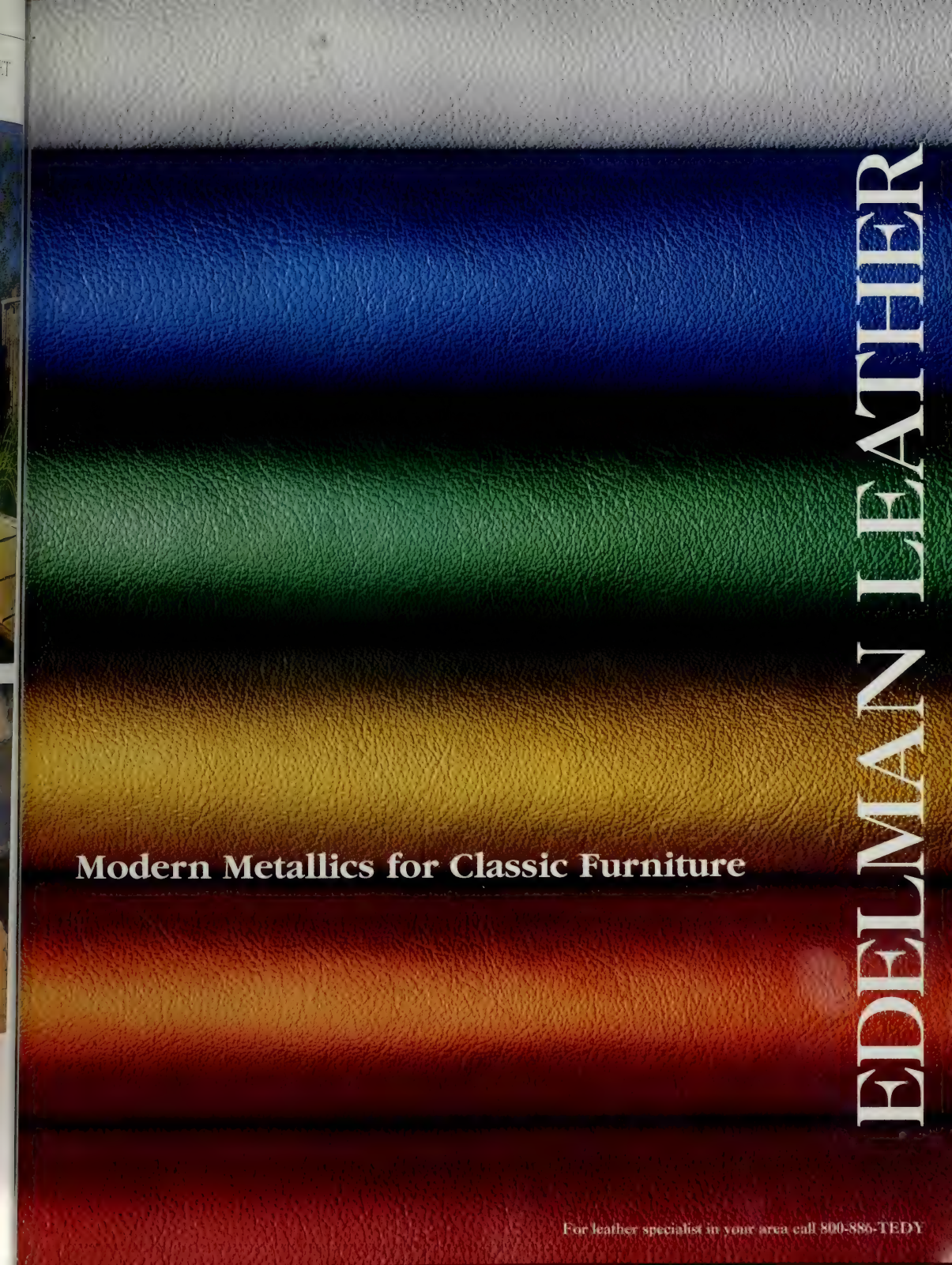
Interior designer Barbara Windom and Victor di Suvero had chosen Santa Fe as the location of their future home, but the couple grew disillusioned with the properties they were shown. "I had this fantasy of discovering a wonderful old adobe with two-foot-thick walls, but everything I saw had poky rooms with six-and-a-half-foot ceilings and no baths or closets," recalled Windom (*AD*, June 1992). The couple turned to architectural consultant Betty Stewart, who had been building houses in New Mexico for 23 years. Stewart proposed La Estancia Alegre, an 18-acre ranch near Tesuque, New Mexico. Four cottages were converted into guesthouses, and a new main house was built, with double adobe walls, vigas and raised-panel wood doors. In addition to a 50-foot lap pool, the pool-house has a kiva fireplace. Extensive horse facilities include a two-story barn, an indoor heated arena, 11 corrals and a paddock. $3.8 million.



ROBERT RECK

Christopher Webster, Christopher Webster Real Estate; 505/988-2533.

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EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 70



HERB ENGELSBERG/IRIS GROUP



HERB ENGELSBERG/IRIS GROUP

PENNSYLVANIA

Franklin Farms, a 46.5-acre estate built in the late 1970s in Newtown Square, Pennsylvania, was owned first by the president of the Garden Club of America and then by the head of a floral telemarketing service. The extensive grounds have thus been meticulously maintained and received a profusion of specimen plantings. Formal landscaping, sweeping lawns and towering trees enhance the property. The entrance hall of the Italianate house has a two-story tower (above left) with walnut-and-wrought-iron double doors. A wing added in the late 1980s has a 48-foot-long lap pool (above) bordered by granite columns, which support a vaulted glass skylight that opens electronically. A hand-painted mural overlooks the pool, while a gold-leaf Greek-key motif on tile accents the spa area. The bedroom wing contains the master suite, a library and guest bedrooms. Also on the grounds is a stone carriage house. $9.85 million.

Joanne S. Kauffman, Prudential Preferred Properties; 610/896-7400.



GEORGIA

Built circa 1850 and listed on the National Register of Historic Places, Glen Mary plantation has changed hands only twice: in 1869, when the original owner and builder sold it to a Union officer for $10,500, and in the mid-1980s. The residence, near Sparta, Georgia, is a rare example of a high-style Greek Revival raised cottage. In the 1960s architect Edward Vason Jones restored medallions and cornices. Walnut doors have their antebellum fixtures, the original metal roof is still in place, and a family cemetery is on the property. $445,000.

Jim Warwick, Harry Norman Realtors; 404/240-2716. □

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MANHATTAN STREAMLINE

A PARED-DOWN AESTHETIC FOR A CONTEMPORARY COLLECTION



"The vibe is 'spare but not bare,'" Barbara Barry (above) says of a Manhattan apartment she designed for a collector. RIGHT: In the living room, Art Déco pieces such as a Ruhlmann low table mix with a 1983 Willem de Kooning oil and a 1974 sculpture by Bryan Hunt.

After more than a decade in a traditional apartment in one of Manhattan's best-known buildings, a man with a keen appreciation of art and a considerable mastery of commerce heard there was an apartment for sale in its tower. The views were almost as spectacular as his paintings, which represent what may well be the most definitive collection of twentieth-century art outside of a major museum. He bought it immediately.

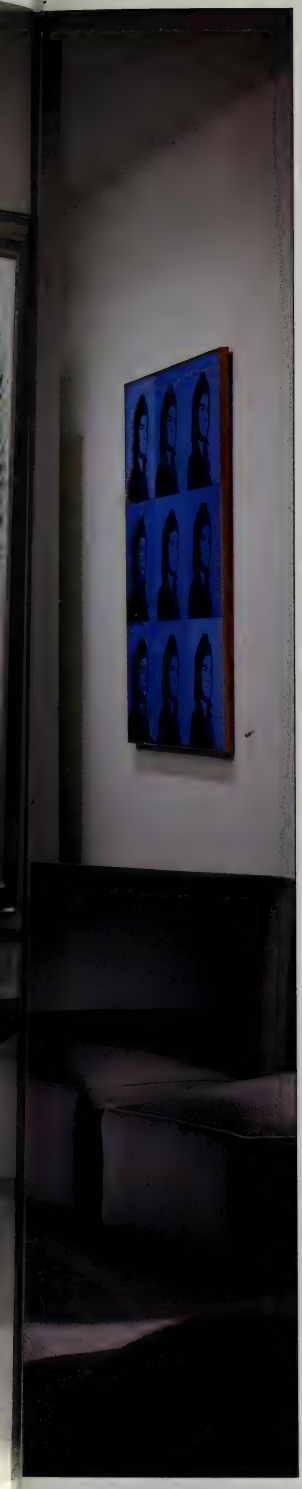
Although his original apartment had peach French silk on the walls and a number of French Art Déco pieces, the collector was now in a different stage of his life, and he wasn't eager to transfer that environment to a higher altitude. "I wanted a burnout, a total wreck," he says. "I didn't want to inherit a floor plan."

Barbara Barry, who had designed the collector's private office in California, understood his shorthand. She had visited the house he and his wife had commissioned Frank Gehry to design in Los Angeles (see *Architectural Digest*, March 1996). It was, unsurprisingly, built around the art—the feeling was vast, open

Interior Design by Barbara Barry, ASID
Text by Annette Tapert
Photography by Jaime Ardiles-Arce

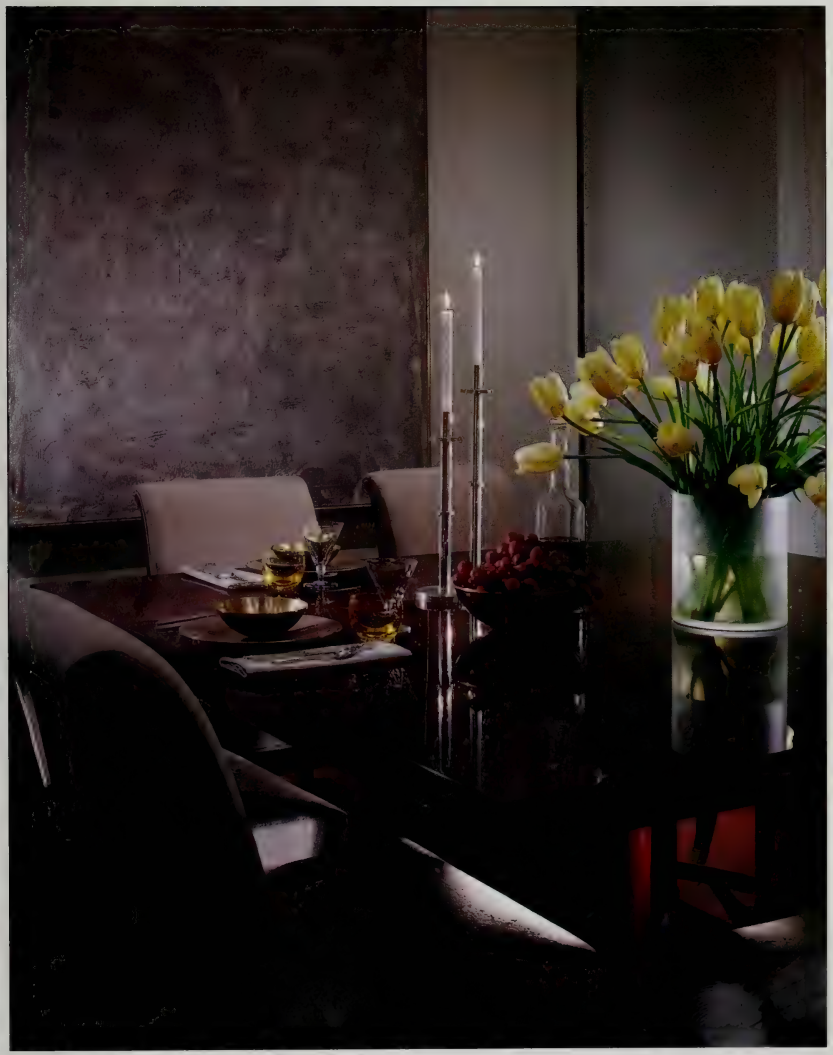






Barry stripped the space to hold a contemporary art collection, she says, "while preserving the spirit of a prewar building." LEFT: Picasso's 1969 *Harlequin* occupies one wall; on another is Andy Warhol's *Nine Blue Jackies*, 1964. Nancy Corzine drapery fabric; Calvin Klein silver dish.

BELOW: Furnishings and colors in the dining room, as throughout, "are neutral and subdued, so as to receive the artworks, not compete with them." Sam Francis's 1950–51 *White #4* hangs before the table and chairs, all designed by Barry. Calvin Klein glassware, dishes and vase.



and yet not industrial, a kind of private museum with bedrooms. So Barry's first task was to familiarize herself with a collection that included works by Picasso, de Kooning, Lichtenstein, Diebenkorn and Eric Fischl.

The apartment, which the client uses when he comes to New York for both business and pleasure, had not been reworked since the building was erected in the 1920s; it was, Barry recalls, a warren of tiny spaces. Her objective was to create an incongruous mix: a loftlike home in a landmark building, an apartment at once luxurious and spare. "We stripped the apartment down to the bones," says Barry, who collaborated with colleagues Brad Caplow and James Radin. "We took out every single wall and rethought the entire space."

Barry started with the dark and claustrophobic entrance hall, onto which the elevator

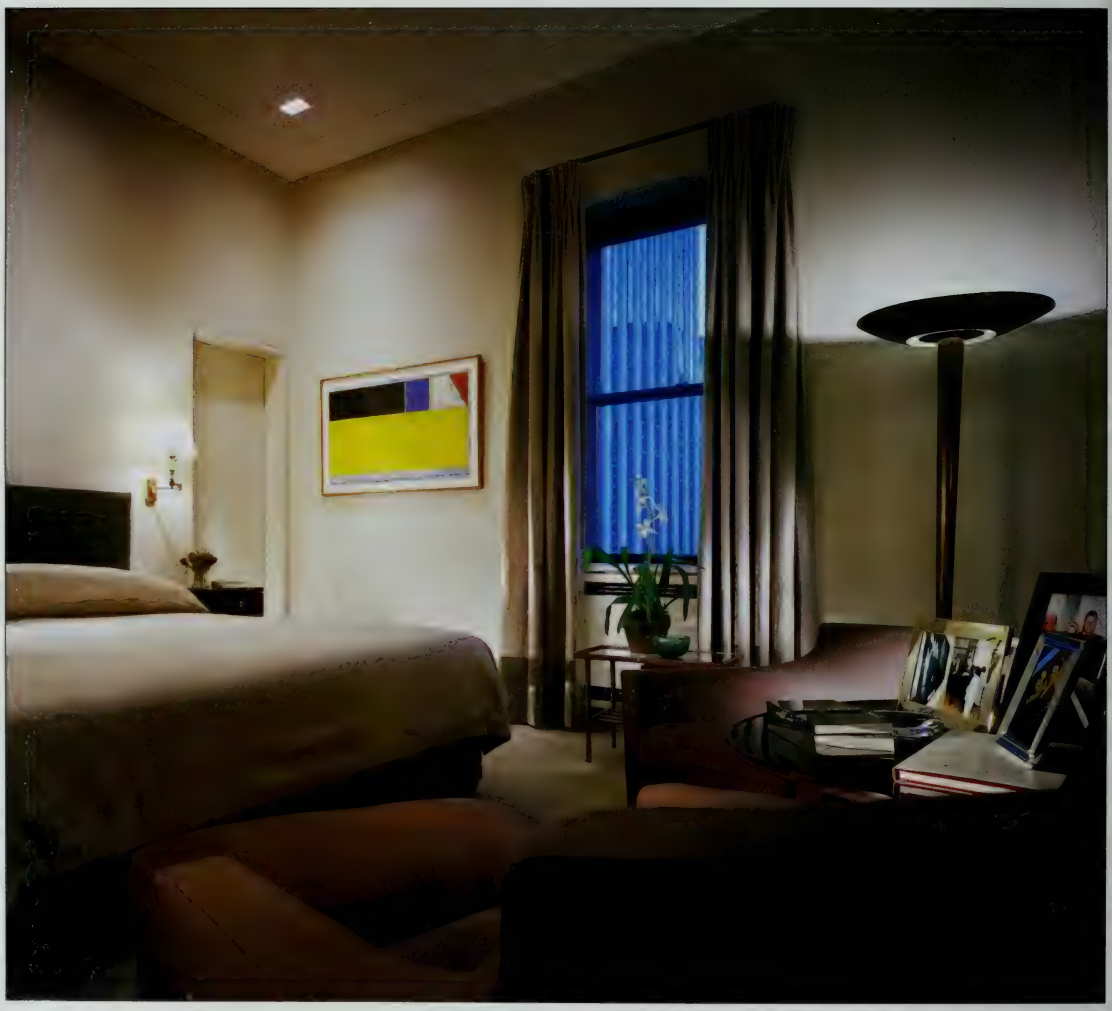




Paneling the office in stained oak gave the space "both warmth and restraint," Barry says. Near a desk of her own design and a Eugène Printz chair is a 1978 Jasper Johns drawing. The 1930 low table is by Jean-Michel Frank. Clarence House sofa fabric.

BELOW: "We extended the loftlike spareness into the master bedroom," says Barry, who chose to display only one work, a 1987 Diebenkorn drawing, by the bed. "But the soft sage-colored walls make it feel rich and warm." The drapery fabric is from Manuel Canovas.

OPPOSITE: In the guest bedroom, which overlooks the Crown building, are a pearwood desk by Robert Mallet-Stevens, a Jean-Michel Frank chair, right, and *Ostrich-Wart Hog*, a 1980 photograph by Hiroshi Sugimoto. Clarence House bedcovering and drapery fabric.



doors opened directly. For the new design, the client wanted—for both security and privacy—a wall and a front door. Barry took her cue from the building's magnificent Fifth Avenue entrance doors. She had glass doors built in Reims, France, with Japanese rice-paper laminate in the glass so it would appear to be cast; then she had them trimmed in bronze.

"These doors are the key to the apartment," Barry says. "We designed them so that the glass panels are held like jewelry. They pivot and open, and right away you get the feeling of the apartment—that there's a leitmotiv throughout. The hardware is bronze, as is the edging on the windows, the fireplace and some of the furniture."

Barry envisioned the rooms as containers for the art, not as competition. In a living room that's dominated by a Picasso and a de Kooning, she eschewed gallery-white walls, opting instead for a color resembling candle wax. The carpet and the draperies are a rich cream tone. "I believe in lots of simple gestures," says Barry, "and lots of things that are quite close in value or hue, because I think the eye is so perceptive and so sensitive that it picks up those differences, just as it does in clothing."

This continuity is more than just respectful of the art; like the forms of the furniture she designed, it also

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BACK TO BASICS ON BALI

JEWELRY DESIGNER JOHN HARDY'S ORGANIC FAMILY COMPOUND



Text by Carol Lutfy
Photography by Tim Street-Porter

"A house should be transparent and have minimal impact on its site," notes silver designer John Hardy. Malaysian architect Cheong Yew Kuan devised a structure near Ubud, Bali, for Hardy and his wife, Cynthia, that is based on the traditional raised longhouse of Borneo.



RIGHT: "Buying the ironwood tree trunks, which had been used as electricity poles, convinced us to build up," says Cynthia Hardy. Cheong added a rough wood slab between the kitchen and downstairs living room to "create the feeling of a separate journey."

The way John Hardy tells it, he's an ex-hippie who made good, a wanderer who landed on Bali in 1975 and gradually developed lines of jewelry and objects that are now sold internationally. For Cynthia Hardy, Bali was the first—and last—stop on an around-the-world trip that changed more than her travel plans. After visiting the island in 1982, she gave up her notion of attending law school in California and launched a fashion jewelry business on Bali instead.

The couple started working together to build a business around John Hardy's contemporary sterling silver designs, which were inspired by traditional goldsmithing techniques. In 1989 they acquired a plot of land above the Ayung River, on the outskirts of Ubud. "I had saved some money," Cynthia Hardy says. "It was John who had a dream."

The dream was one shared by a handful of expatriates running thriving design businesses on Bali. Drawn to the island's rich cultural life and natural beauty, they later recognized it as an ideal place to lay the foundation for a creative lifestyle.

The couple wanted to live in harmony not just with the



"The house is surrounded by vegetable gardens," says Cynthia (above, with John and daughter Carina Angelina Rose). "I chose the trees for their fragrance."







"JOHN LIKES TO PLAY WITH TEXTURES AND MATERIALS. HE LEFT EVERYTHING OUT THERE FOR EVERYONE TO SEE."

land but with John Hardy's back-to-basics design philosophy. Self-described "nature lovers with a fantasy about living in the trees," they envisioned a house so subtle as to look almost transparent. "We wanted a house on Bali, but not necessarily a Balinese house," Cynthia Hardy says.

They pitched a tent on the land in 1993. In its own way, that rugged approach shaped their design. In the absence of creature comforts, they took pleasure in their spectacular view—of staggered rice paddies and volcanic mountains rising beyond the river—and decided to make it the centerpiece. "We wanted to get back to the spirit of old Bali, to the days before motorbikes, televisions and hotels along the beach were everywhere," the Canadian-born John Hardy says.

Indeed, Bali was changing in the early 1990s from a pristine island paradise to a concrete-block tourist destination. All over Indonesia the government was replacing ironwood electricity poles with cement ones. After thousands were sold at auction in 1993, the couple managed to buy a few hundred secondhand. Each was twenty feet long, weighed several hundred pounds and required ten men to carry it. "Ironwood is magic because it doesn't destruct—it's forever," says John Hardy.

Working with Malaysian architect Cheong Yew Kuan, the couple experimented with the poles by first building a barn on the property. Though the project ended in disappointment when one side of the building collapsed, it gave them practical experience. "With the barn, we made most of the mistakes we needed to make," John Hardy says.

During the regrouping phase Cheong chanced upon a lithograph of a longhouse, an elevated timber structure indigenous to the island of Borneo that often extends five hundred feet and houses as many as fifty families. "The image of a house two or three stories off the ground immediately appealed to us," Cheong says. Using that concept, he developed a scheme that placed the emphasis on materials and landscape.

"The principle was to put the ceiling of the first story above eye level so that it did not interfere with the view. The tree line dictated how high to elevate the second level," Cheong explains. "We

LEFT: "John converted the Javanese teak *krobok*, usually found in kitchens for storage, into a media cabinet," says Cynthia Hardy. A Khartoum rug is suspended from coffee and tea tree rafters in the upper living room near colonial armchairs and teak benches.

FOLLOWING PAGES: A resting point in the mud-walled stairway looks west past a stand of bamboo toward rice paddies. *Balam* wood poles support a muslin shade that was painted with fiberglass. The *bale*, an outdoor pavilion, was a gift from John Hardy to his wife.





started with the concept of a barn, but the way the house stretches out along the edge of the property now reminds me of a gate or a giant picture frame."

Created in conjunction with the Hardys and Balinese craftsmen, the house is interesting as much for its economy as for its innovations. The upper level of the main

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LEFT: "I wanted to build without nails and with no concrete above ground," says John Hardy. His silver-and-black-palmwood goblets, fruit bowl and plates are displayed on a table on the exterior deck that runs between the upstairs living room and the master bedroom.

BELOW: Fabric used to strain tofu was converted into mosquito netting over the master bed, which Hardy calls "my masterpiece, made of antique ironwood and teak." Stickley chair. RIGHT: Tables from Madura for making batiks provide the seating around the plunge pool.







SHORELINE BEAT FOR BUSY NEWSMAKERS

60 MINUTES EXECUTIVE PRODUCER DON HEWITT AND MARILYN BERGER ON LONG ISLAND



Architecture by Jaquelin T. Robertson, FAIA
Text by Jesse Kornbluth/Photography by Norman McGrath



From the sunroom upstairs, the view is among the best on Long Island's East End. The marsh grass begins at the edge of the lawn, then there's a bay, a stripe of beach and the Atlantic. Overlooking this sea of tranquillity, with just a sprinkling of houses to remind them they're not the first settlers here, Don Hewitt and Marilyn Berger couldn't be faulted for spending their weekends in a kind of sweet stupor, savoring what they've achieved and tending to their memories.

But as the creator and executive producer of *60 Minutes* sits by the fire with his wife, he couldn't care less about past glories or even the considerable pleasures of his country house—he's too angry about what television has become.

"Broadcast journalism is practically dead," he pronounces. "If Murrow, Sevareid and Cronkite were available tomorrow, the networks wouldn't know what to do with them." It's not, he emphasizes, that television has considered its lack of talent and cut back on news—because this programming is both popular and relatively inexpensive to produce, the networks have glutted prime time with knockoffs of his show.

Don Hewitt does not regard these shows, or almost anything on network television, very kindly. In his view, the audience is getting older and smarter—

On the site of their weekend house on Long Island's East End, *60 Minutes* executive producer Don Hewitt and his wife, journalist Marilyn Berger, asked architect Jaquelin T. Robertson to design a traditional cottage for summer and winter use. ABOVE: The front façade.

"The challenge was creating a little house with scale on a tightly constrained strip of land," says Robertson (opposite, center, with the couple). "I feel like this is my hometown," says Hewitt, who recently celebrated *60 Minutes*' 30th anniversary on television.



The house is set on a docklike platform at the edge of a bay. "My goal was to break down the exterior mass of the cottage into a series of individual pieces that, compressed together, could hold their own against the expanse of water," the architect explains.

but network TV increasingly caters to young audiences with dumbed-down shows. The result? Declining quality, shrinking viewership. "At *60 Minutes* we get a twenty-five share, and we're among the most popular shows," he snaps. "I once did a show called *Who's Who*. It got a twenty-five share—and went off the air."

What makes Hewitt's blast more chilling is that this is not the carping of a pioneer who has, in his dotage, been shunted aside. He produced the first network newscast. He directed the first televised presidential debate, between Richard Nixon and John Kennedy. And then, in 1968, he launched *60 Minutes*, which has won sixty-three Emmys, has consistently dominated the ratings and is, he says, "one of the biggest money-makers in the history of television." So although Hewitt is seventy-five, he's still the ultimate survivor, and the ultimate insider. Small wonder that on the program's thirtieth anniversary CBS has asked him to create a second hour of *60 Minutes* each week. (Hewitt's response: "Over our dead bodies.")





Marilyn Berger, his wife of nearly two decades, is equally accomplished—and opinionated. After a stint at the United Nations, she became a diplomatic correspondent, covering the Vietnamese peace talks in Paris for *Newsday*. She then covered the State Department for *The Washington Post*. She now writes elegant and exhaustively researched profiles of the world's most influential people for *The New York Times*. The subjects never see these profiles, however—they are used as obituaries. "Some people are unnerved and refuse me," she says. "But then I tell them that I seem to confer long life: George Abbott reached one hundred and seven, Irving Berlin one hundred and one, George Delacorte ninety-seven. Only Pamela Harriman and Isaiah Berlin went quickly."

Hewitt and Berger are blunt, decisive people, impatient with cant—seemingly unlikely candidates for designation as "dream clients" by their architect and designer, Jaquelin T. Robertson, whose firm has so many large projects that he accepts only three residences a year. And yet he was happy to take on this house

ABOVE: Robertson raised the living room ceiling to conform to the new roofline, adding height and scale to the space. The screen is Japanese. "Mark Hampton, who acted as a consultant on the interiors, suggested the white-on-white tones for the rooms," says Berger.







TOP: Simple details in the dining room reinforce the house's farmhouse feel. The porcelain is Meissen. Cushion fabric from Clarence House. ABOVE: Robertson designed the sunroom windows for unobstructed views. Ralph Lauren rattan furniture; Sanderson leaf print.

with Michael McCrum, who served as supervising architect.

A good part of his enthusiasm was inspired by Hewitt and Berger's eagerness to learn as much about architecture and design as they know about television and journalism. In the late 1970s the couple bought a condominium in Southampton that Berger describes as their "first upstairs-and-downstairs residence." Long Island proved addictive; in the early 1980s Hewitt got the urge to look at houses. "If we look, we'll find one," Berger warned.

Undaunted, Hewitt and a real estate agent dragged her into the spring rain. And, overlooking a bay, they found what Hewitt calls "the worst-looking house on the best piece of land I'd ever seen." The heavens cleared, and they spotted a



family of swans paddling into the sunset. "The agent then took the swans to the next house," Berger comments acidly. But it was too late—the couple were about to become homeowners.

Hewitt didn't exaggerate about the house. It was sort of modern but so casually designed that a screen porch was accessible only through a window. They remodeled. They remodeled again. And then they asked Jaque Robertson, who had done their apartment near Central Park, to create, in Berger's words, "a house worthy of the land."

When he saw the house, Robertson found his second motivator. "I'd always wanted to build something that looked as if it had been added on to the house fifty years after it was built," he says.

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"The secret of *60 Minutes* is four words that every kid knows: 'Tell me a story,'" says Hewitt. ABOVE: "We put the master bedroom in a separate wing to give Marilyn and Don their own panoramic but protected world," says Robertson. Ralph Lauren drapery fabric.



Behind the house is what Robert... calls the "wood pool piazza." The variety of roof shapes—hip, Dutch gambrel and octagonal—represent architectural styles prevalent in traditional buildings in the area. "It's a tiny domestic village by the water's edge," he says.



DEER VALLEY ORIENTALISM

EASTERN SENSIBILITIES GIVE A UTAH SKI RETREAT A FRESH SPIN

Interior Design by Craig Wright, ASID
Text by Hunter Drohojowska Philp/Photography by Dave Marlow



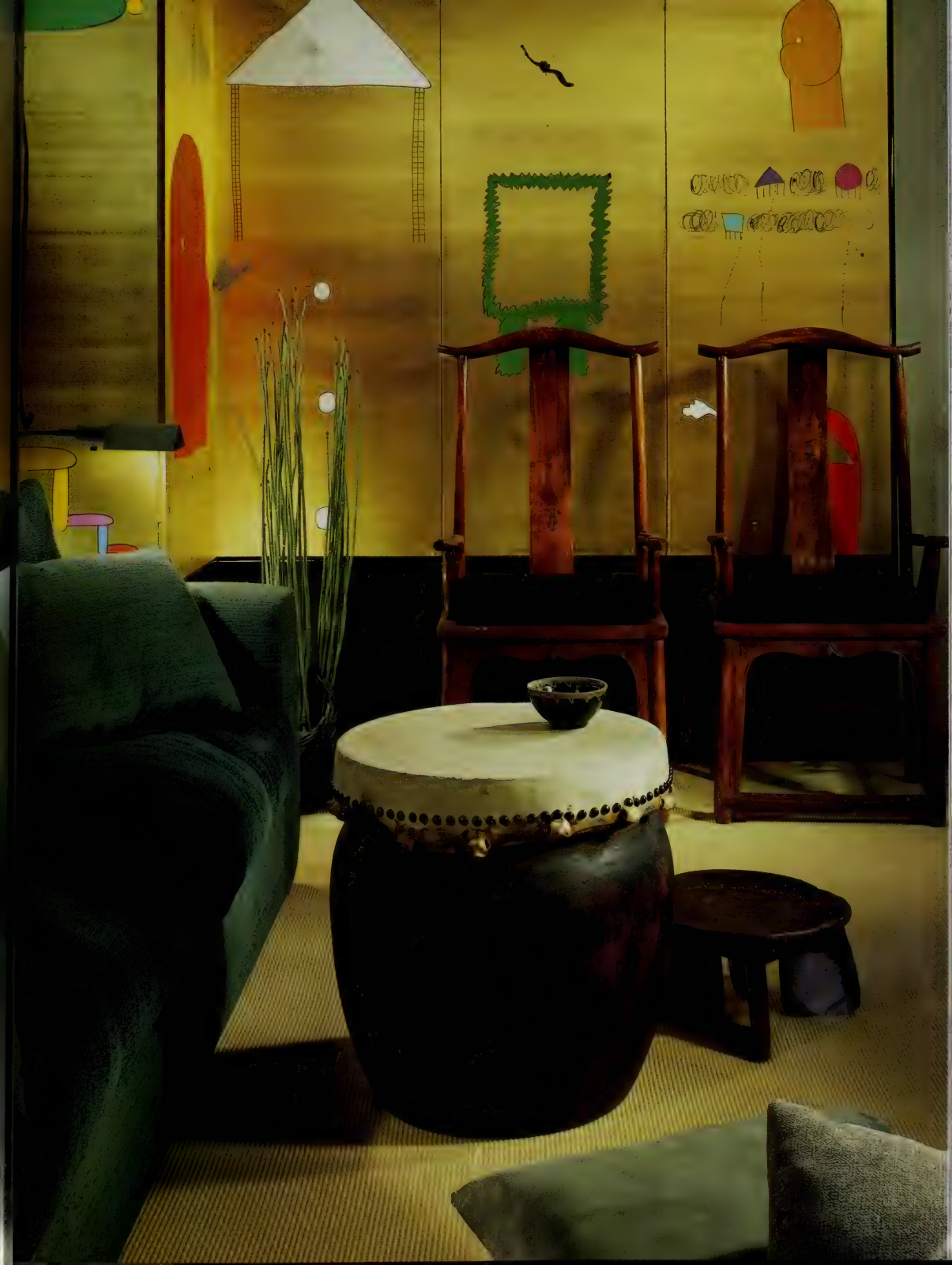
Deer Valley offers towering peaks and state-of-the-art lift services, but more important for busy television and film folk, there is a direct flight from Los Angeles to Salt Lake City, which is only a forty-five-minute drive from the Utah ski basin. This logistical perquisite has made it the pragmatic ski choice for the perpetually overprogrammed.

So it was with a Hollywood couple who work as a team—he produces, she writes—turning out some of the most successful films and sitcoms of the last two decades. "The runs are immaculate, and if you want something different, you're five minutes from Park City," explains the husband. "But I was tired of the same styles for ski houses—faux Southwest, faux chalet or basic western. I was impressed, though, by the snow houses in China and Japan."

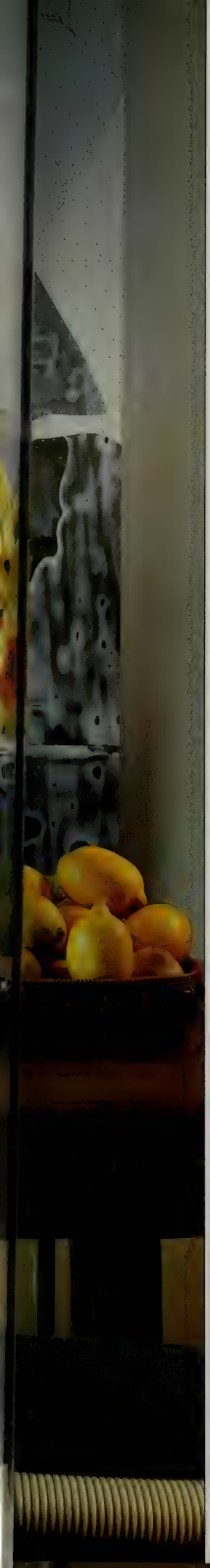
The couple have four residences, including the Deer

"No antlers and no Native American motifs," is how Craig Wright describes his interpretation of a ski lodge in Deer Valley, Utah, for a Los Angeles couple. ABOVE: "We simplified the living room fireplace and added a sixteenth-century Burmese carved figure of a monk."

RIGHT: "An Oriental theme seemed appropriate—after a day on the slopes, they wanted to kick off their shoes," says Wright. "The Korean screen is contemporary but done in a traditional manner, and it set the tone for the blend of Eastern furnishings with modern art."









ABOVE: "I replaced decorative floral tile with random-cut slate in the kitchen to maintain continuity," says Wright, who worked within a generic 1960s structure. The oak barstools, which complement Christian Liaigre's low living room table, "have an Oriental influence."

LEFT: *Untitled Romance*, 1989, and *Miss Yellow Moon #18*, 1988, on the 18th-century French farm table in the dining room, are two works by Tony Berlant from the couple's art collection. Bronze candlesticks from J. Robert Scott. Sisal carpeting throughout from Stark.

Valley condominium, and Los Angeles designer Craig Wright has been responsible for them all. When they called to say that they could no longer tolerate the antlers and chintz and craved something more minimal, he understood. "They wanted it to be neutral," he says.

Wright's challenge was to meld the 1960s architecture with a sophisticated Eastern design philosophy. "At the end of the day, after you've finished skiing, you take your shoes off when you enter, as you would in a Japanese house," he says. "So we pursued a Japanese theme, but not in any strict sense. The carpet looks like tatami matting, the furniture is low to the ground, and there are pillows on the floor. Noguchi paper lanterns and Japanese *andon* provide soft lighting."

The project allowed him to work with a fresh set of aesthetic parameters. "I've never worked in this vocabulary before, and I've been decorating for thirty years," Wright says. "I had to create an environment that was restful, peaceful, contemplative



LEFT: *Park City Series*, 1989, by Richard Shaffer hangs in the master bedroom. "The concept revolved around real fibers and textures—rough sisal, tight wool, silk chenille, crisp linens," says Wright, who designed the bed low to the ground with a side ledge to sit on.

and meditative. That desire for tranquillity affected my choice of tones. I selected celadons and muted shades from nature. We used rich silks and chenilles, very tactile fabrics, on the furniture."

Although the prevailing debt is to a Japanese sensibility, Wright avoided the predictable, drawing from many areas of the Far East. A sixteenth-century Burmese figure of a monk sits on the living room hearth, while a Han vessel and a pair of Indian post supports used as candleholders adorn Christian Liaigre's oak table. A contemporary Korean six-panel screen fronts two antique Chinese chairs in one of the living room's seating areas.

Wright studied architecture, but there was very little structural renovation. "We cleaned it up a bit, removing the floral tile in the kitchen and adding slate to reflect the stone fireplaces," he says. The kitchen opens to a dining room furnished with an eighteenth-century French farm table surrounded by modern cane armchairs with raw-silk cushions. The clients are avid collectors of contemporary art, so a tour of their storage facility brought forth such pieces as *Miss Yellow Moon #18*, an enameled collage house by Tony Berlant, for the table.

Instead of the usual distinction between master and guest bedrooms, he created two identical suites, using the same fabrics and colors to reinforce a sense of unity.

"I've done many second houses for people over the last five years," Wright says. "One is Gothic Revival, another is dude ranch, and a third is pure Americana. They were each approached with a new idea that wasn't a replica of the primary home. I'm a traditionalist, but that's not to say I can't—or won't—do something else." □





ABOVE: Robert Motherwell's *Blue Elegy*, 1987, "worked perfectly—it almost looks like a piece of Japanese calligraphy," says the designer (top). The mantelpiece composition in the master bedroom also includes a pair of Ming figures and stone plates from Rajasthan.

ARCHITECTURE

FAÇADES OF THE FUTURE

A LOS ANGELES HOUSE EMBRACES A VISION FOR THE NEW CENTURY





"Building inspectors react with both skepticism and intellectual curiosity when they see my plans," says Edward Niles, the architect of a west Los Angeles residence. "It would be impossible for me to build this way in any other place."

OPPOSITE: The house's volumetric forms include the aluminum-clad, split-cylinder living room and library, right, and the glazed dining pavilion. THIS PAGE: The living room and library's rotunda captures city and ocean views.





Architecture by Edward R. Niles, FAIA
Text by Michael Webb
Photography by Erhard Pfeiffer

I've always loved things that were silver and dynamic, but I wasn't smart enough to become a rocket engineer," says Edward Niles, who has been designing audacious houses from his Malibu office for the past thirty years. "For me, architecture is sculpture and emotion—only if the client and I are excited can it happen." Like the late John Lautner, who was a protégé of Frank Lloyd Wright's but developed his own distinctive style, he works on a grand scale, creating soaring, light-filled volumes. However, Niles, who worked with the minimalist Craig Ellwood before finding his own path, eschews organic forms in favor of precisely engineered geometries of steel and glass.

The hilltop residence Niles built for a couple in west Los Angeles comprises three crystalline pavilions—for living, entertaining and sleeping—linked by a curved gallery. Together, they embrace and mirror the landscape.

The couple bought the site for its spectacular views, intending to enhance the undistinguished house that came with it. On being told that it would cost them almost as much to remodel as to rebuild, they resolved to commission a bold and original design. "If we're going to repot ourselves, it's going to be a major repotting," declared the wife, and her husband concurred. "I would have happily moved into something traditional," he says, "but if I was going to build, I wanted to employ modern materials and concepts, borrowing the best of the past but not pretending I was living in the world of fifty or a hundred years ago." They interviewed several architects, including Niles, who told them: "If I were you, I wouldn't build on this site. Just put a tent on it and enjoy the natural beauty. But if you do decide to do something, tell me what you want."

For the architect, the goal was to open the house to the three-hundred-and-sixty-degree views, giving every room a different orientation. His clients encouraged him to introduce curves and to use lots of glass but insisted on a sense of security and protection from climatic extremes. Each pavilion assumed a distinct shape and personality: There is a split cylinder that is divided between the lofty living room and low-ceilinged library; a truncated cone that contains the dining area, kitchen and a snug sit-

ABOVE: Floor-to-ceiling glazing—a "glass case," says Niles—wraps the living room. Near the central steel column stands an R. Bret Price metal sculpture. LEFT: In the family sitting area—which is screened for climate and glare protection—is a Breuer chrome-and-leather seating group.

OPPOSITE: Controlled natural light infuses the dining pavilion, where a sail-like wall divides the kitchen and the formal dining area. "We chose sycamore for its grain," notes designer Audrey Alberts. "In a house so machined, we wanted something beautifully representative of nature."



ing area; and the three linear volumes of the master suite, which are raised above an office and a terrace. A succession of doors open onto another terrace that extends out to the lap pool, and the garage and guest bedrooms are tucked into the west side of the hill.

The design evolved out of discussions between the clients and the architects (Niles brought in his daughter, Lisa McCarthy, who always assists him on design and construction). They decided early on, after learning that the bedrock varied from six to twenty-five feet, to undertake the costly drilling required to establish a solid foundation. The couple realized that "we were participating in the creation of an artwork and were willing to pay the price for something extraordinary," the wife remarks. "We enjoyed the agony and ecstasy of seeing this house take shape and wondering how well it would work."

"Wherever you are, you can understand the house as a whole," says Niles, whose idea of breaking up the mass to achieve a more human scale was inspired by Wright. Here, he has achieved a balance between the parts, which are firmly rooted yet fluid. As one walks around, looking through the transparent walls and noticing unexpected reflections, structure and landscape merge, dissolve and are recomposed. A convex prism seems to contain a three-dimensional microcosm of the

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"My intention," explains the architect, "was to identify each of the house's functions by a unique geometric order that would then become a piece of a greater sculpture." At the rear façade, overlooking the pool, the structures are clustered around a courtyard.



NEW ZEALAND EXOTIC

A SURPRISING LANDSCAPE FLOURISHES NEAR AUCKLAND

Text by Stephen Lacey/Photography by Jerry Harpur



Gardens always start with a dream, don't you think?" muses Beverley McConnell, sitting on her sunny terrace in New Zealand. A tui, a native blackbird with quirky tufts of white throat feathers, darts from the bushes, and orange monarch butterflies spiral up the tall, purple rocket-shaped flower heads of the Canary Islands echiums sprouting from the base of the wall.

It is true. Gardens start with a dream. But often the dream is born somewhere else—perhaps in an encounter with roses and box hedges in some English stately home or with bamboo, rocks and water beside a temple in Japan—and in the determination to bring it to life, the local topography and vegetation are swept aside and the spirit of the place is lost. The marvel of Ayrlies is that for all its dashing design and planting, it is a garden that connects to its landscape. It seems to belong.

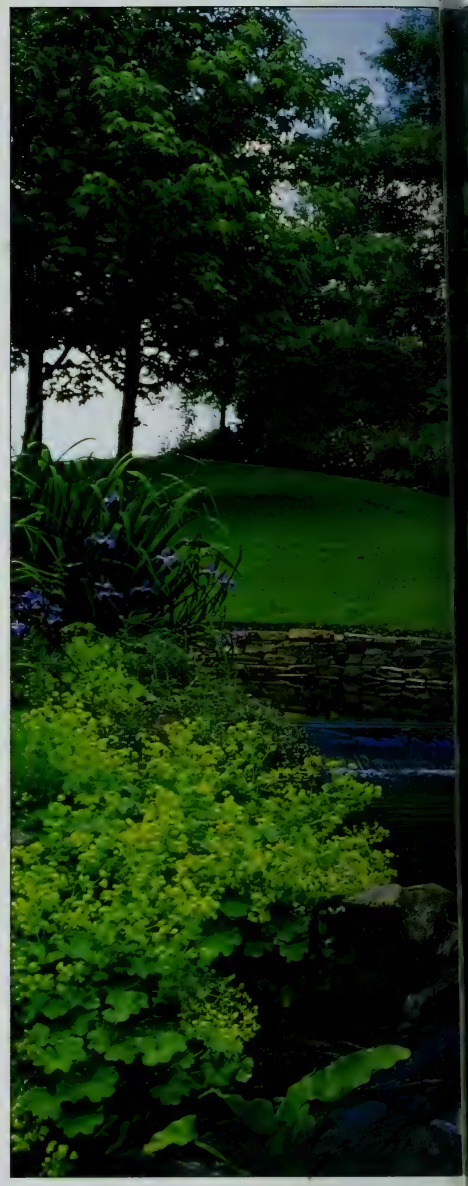
And this is some setting. Ayrlies occupies ten acres just southeast of Auckland, on New Zealand's North Is-

Beverley McConnell and her late husband, Malcolm, transformed ten acres near Auckland, New Zealand, into Ayrlies, an informal country garden incorporating native and imported vegetation. ABOVE: Irises cluster around the cypress pond.

OPPOSITE: "We endeavored to frame the view, balancing that with the need for creating shelter from the extreme winds coming in off the ocean," says McConnell. Dwarf agapanthuses line the gravel path.









ABOVE LEFT: "The tall Brazilian palm trees were used as an architectural feature to provide a focus for a corner of the rock garden," McConnell points out. "They complement the adjoining bank of aloes and agaves."

LEFT: In the rock garden, the gold spikes of a summer-flowering aloe contrast with an undulating carpet of mosslike *Scleranthus biflorus*, an indigenous herb.



land. The long, low-slung house, rebuilt by Beverley McConnell and her late husband, Malcolm, in 1967–68, looks down across undulating farmland to the Hauraki Gulf and its island volcano of Rangitoto. In the foreground are the slope and bowl of what is now the main garden, well furnished with trees. Most of these were planted by the McConnells—five hundred in one weekend alone—and their rapid maturation is an indication of the prevailing conditions: a mild climate, which gives a long growing season; high rainfall (fifty inches annually); bright, clear light; and rich soil. Pretty nearly horticultural paradise, in other words.

So how did it all begin? "Malcolm fenced off three acres to keep me quiet," McConnell says with a smile. "I was brought up with gardens, you see. Spacious New Zealand estate gardens with big oaks and daffodils and shady paths where the fairies lived. I remember having breakfast on the veranda and my father leading me off to smell the newly opened flowers."

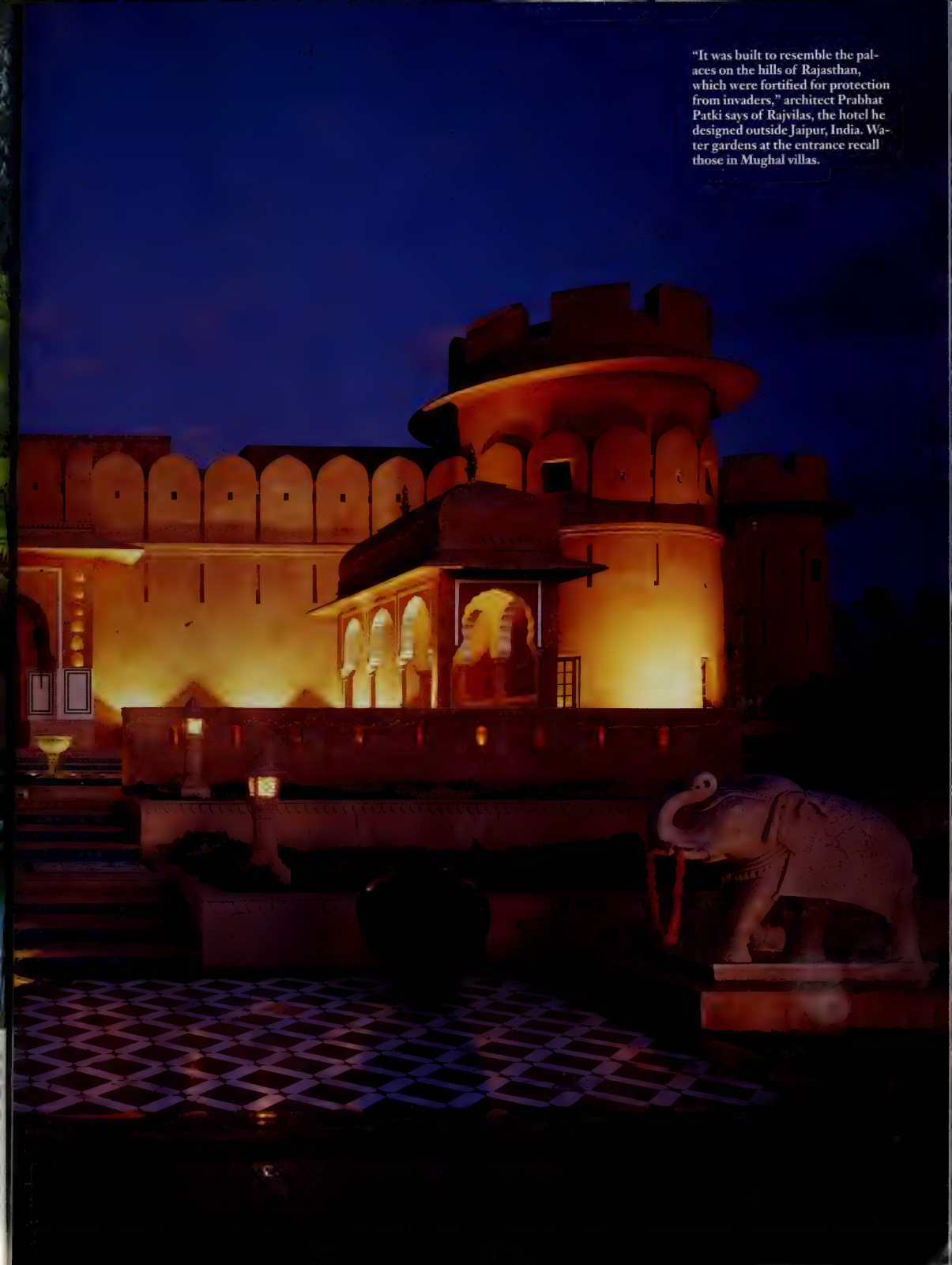
"A small weir divides two gentle ponds, keeping all the activity confined to the waterfall," says McConnell. "It was important to have a tranquil area between the energy of the waterfall and the drama of the temple house on the rise."



It was an informal garden she envisioned at Ayrlies. "I think this is typical New Zealand," she says. "We're an agricultural country, and it's ingrained in us not to mess around with the land too much. The terrain dictated the lines and shapes, and the nature of the soil told me what to plant." Art school training had also deepened her understanding of color and form.

Progress was gentle over the first ten years, for she had no full-time help and was busy raising five children and helping Malcolm develop his civil engineering company. "You'll laugh at this, but the big moment came while we were at Hampton Court in England. We were standing on a bridge over the canal when Malcolm suddenly went quite quiet. He had realized what we could do with water." In those days Ayrlies was not only sparsely treed but without the ponds and streams that now connect the different parts of the garden.

"Malcolm was a visionary," continues McConnell. "He relished big ideas, which was wonderfully encouraging for



"It was built to resemble the palaces on the hills of Rajasthan, which were fortified for protection from invaders," architect Prabhat Patki says of Rajvilas, the hotel he designed outside Jaipur, India. Water gardens at the entrance recall those in Mughal villas.

Architecture by Prabhat Patki/Interior Design by H. L. Lim/Text by Carol Lutfy/Photography by Erhard Pfeiffer



LEFT: Constructed using centuries-old building techniques, the hotel was finished in lime plaster, which gives the walls their pinkish tone. The grounds, landscaped by Bill Bensley, cover 32 acres and feature lawns, sculptures and a 250-year-old Shiva temple.

BELOW: The foyer has sandstone-and-marble flooring. OPPOSITE: Mughal-style frescoes, painted with dyes made from ground semiprecious stones, decorate the cusped arches in the hotel's main restaurant. The crystal chandelier dates back to the Raj.

Rajasthan, hugging India's western border, is a pale desert landscape of stark contrasts. Out of its parched and barren terrain a sumptuous legacy of white-marble temples, pink sandstone palaces and massive fortresses has emerged.

P. R. S. "Biki" Oberoi, vice-chairman and managing director of the Oberoi Group, was not the first entrepreneur in India to bring the splendor of this architectural tradition to the hotel trade. But with Rajvilas, his new seventy-two-room resort on the outskirts of Jaipur, he is the first to re-create it in all of its majesty from scratch.

Rajasthan had long been a favorite destination for Oberoi, who had immersed himself in the craft and architectural traditions of the region while restoring his own residence in the nearby village of Naila. So when the Oberoi Group decided to expand in the direction of boutique resorts, Jaipur, the capital of Rajasthan, seemed an obvious place to start. "In a way, I had been preparing myself for building this hotel, although I didn't know it at the time," he says.

In 1991 the Oberoi Group acquired a twenty-six-acre property, which was later expanded to thirty-two acres,







"ALL OF THAT SOFTNESS—THE CANOPY AND FABRICS—CONTRASTS WITH THE HARDNESS OF THE LANDSCAPE."

about five miles east of Jaipur. Eventually Biki Oberoi put together an international design team that included Bombay-based architect Prabhat Patki, the Singapore design firm of H. L. Lim & Associates and American landscape architect Bill Bensley. "I told them I wanted the hotel to capture the princely style of living that Rajasthan is famous for," Oberoi recalls. "I said, 'Let's build a fort.' They said, 'You must be mad.'"

In retrospect, Oberoi admits that he may have been madder than he guessed. His efforts to construct a fort complex within a parklike estate cost $20 million, kept twelve local kilns in full-time production and required the labor of more than eight hundred workers for three years.

The main building, which is a gateway to the vast gardens and guest rooms beyond, is a faithful reproduction of traditional Rajasthani architecture. Made of local stone and finished with an ancient liming technique, it is a study in formality and symmetry.

But Rajvilas as a whole is influenced as much by fantasy as by history, reflecting a marriage of Mughal, Hindu and Anglo-Indian elements in its interiors. "Rajasthani architecture is overpowering, that was a given," says Jeffrey A. Wilkes, a partner at H. L. Lim & Associates. "We tried to soften the interiors with a broad spectrum of styles within styles to give the hotel a distinctly residential feel."

The lobby, with an intimate seating area, has all of the comfort and elegance of a grand living room. But as in most of Rajvilas, the magic is in the decorative detailing. Glimmering wall recesses, painted with botanical images on gold leaf, crown the room. A series of Mughal-style cusped arches, windows and brass-clad doors establish the hotel's central architectural motif.

Tucked discreetly off the

OPPOSITE: Guest rooms are furnished with handwoven Indian rugs and teak pieces by Singapore-based designer H. L. Lim and his partner Jeffrey A. Wilkes. A scalloped arch carved out of the thick walls provides a niche for window seating.



RIGHT: Additional guest rooms are located in outbuildings made of mud and straw that are modeled after hunting tents once used by Rajput royalty. BELOW: A Rajasthani block-print motif is embroidered in gold thread on an interior canopy.

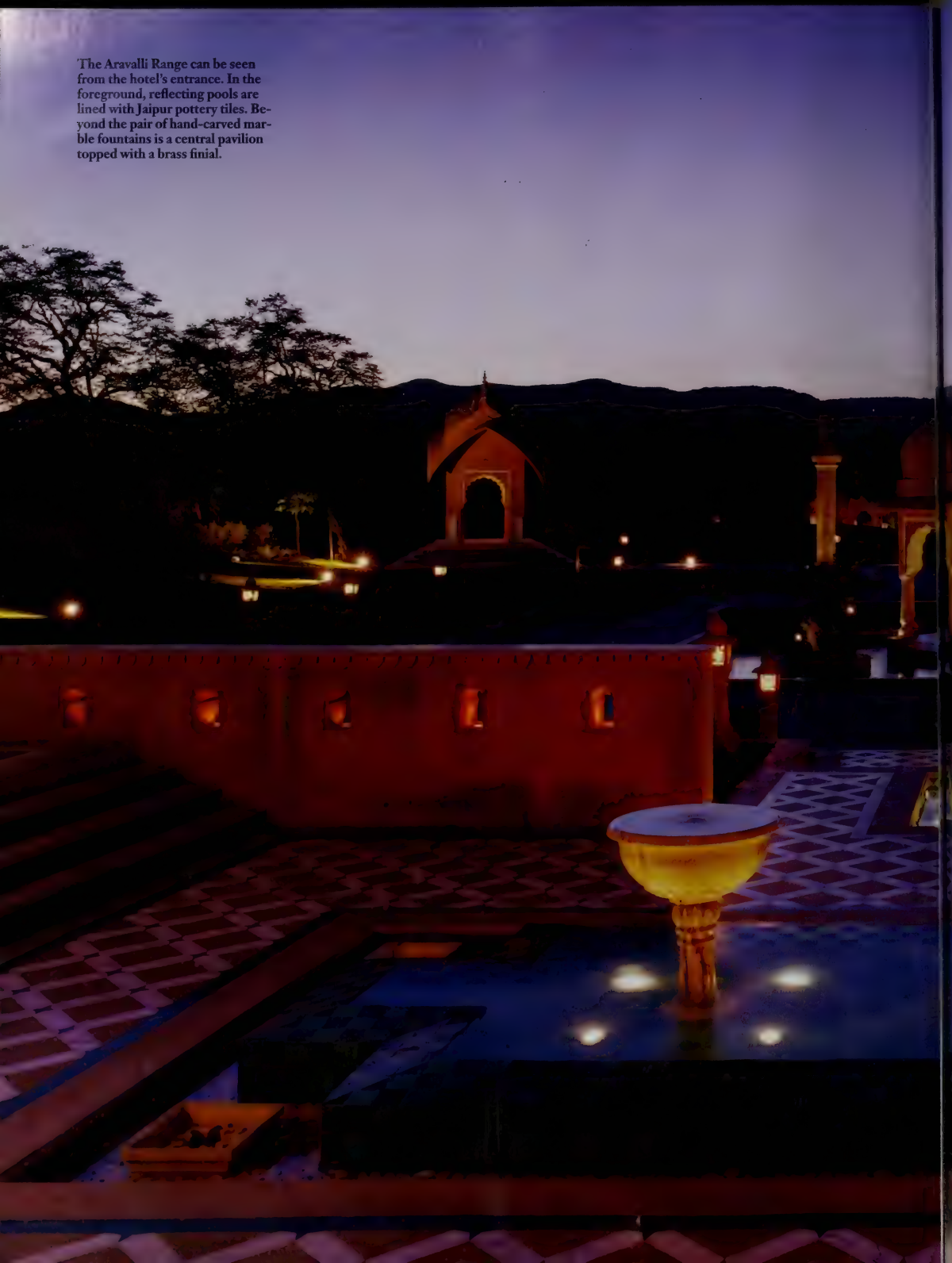


lobby, the library-cum-bar, paneled in Burmese teak, possesses a casual warmth. The main dining room, near an interior courtyard, is a showcase for elaborate frescoes by master artist Ghanshyan Nimbark and his team.

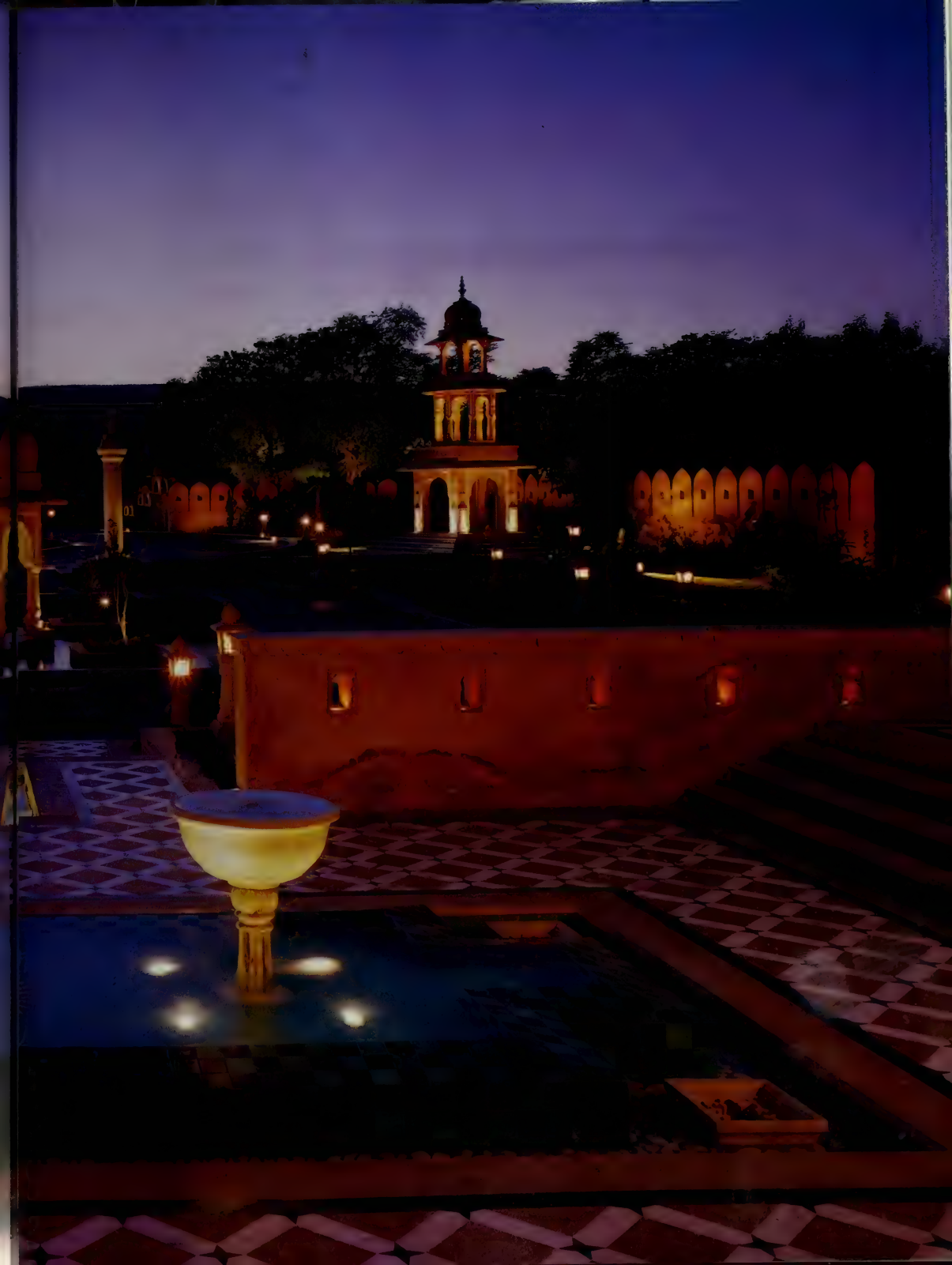
To the north of the main building, the garden at Rajvilas is an oasis of lush manicured lawns. Moats and pools, fountains and lotus ponds, lined with handmade Jaipur tiles, shimmer in rich shades of blue. Marble follies and sandstone sculptures complete the desert mirage.

Bensley, who landscaped the grounds, says that he was inspired by celebrated Bundi miniature paintings that depict Rajasthani architecture and gardens in their backdrops. "I planned the grounds to have a series of surprises so that you can walk around for days and still not see everything," he explains. "The plant material in Rajasthan is very restricted because the temperatures climb to a hundred and twenty degrees in the summer and drop to freezing in the winter. But the biggest challenge was learning a new architectural language for the hardscape. There's an infinite variety of ways in which

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The Aravalli Range can be seen from the hotel's entrance. In the foreground, reflecting pools are lined with Jaipur pottery tiles. Beyond the pair of hand-carved marble fountains is a central pavilion topped with a brass finial.



Text by Suzanne Stephens
Photography by Timothy Hursley

PYRAMID POWER FOR THE MIDWEST

NOTES FROM AN UNDERGROUND HOUSE AND SCULPTURE PARK IN OHIO



The pyramid, the monument of preference for Egyptian pharaohs, has been given a dramatic afterlife, albeit with a change of material. Forget stone—think glass. In a recent incarnation, a blue mirrored-glass pyramid surmounts the living room of an underground house in Hamilton, Ohio. It bears a strong resemblance to the clear-glass pyramid that I. M. Pei built at the Louvre to introduce light into the subterranean lobby. "Mine is about half the size of the Louvre's and much different in the details," says the owner, Harry T. Wilks, a retired attorney, investor and art collector who designed the house himself. "I like mine better."

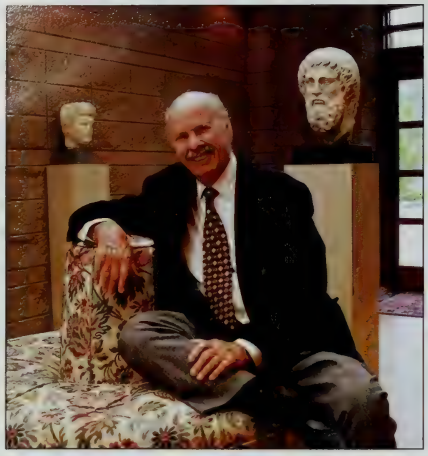
Unlike the Louvre's pyramid, the residential version sits discreetly amid rolling hills, lakes and trees on the 265-acre property twenty-three miles north of Cincinnati that Wilks has turned into the Pyramid Hill Sculpture Park & Museum. While Pyramid House, which contains Wilks's collection of antiquities, may currently be visited only by special arrangement, it will someday become part of the park and museum. The rest of the estate, where the philanthropist has already installed large outdoor sculptures by artists Alexander Liberman, Joel Perlman, Tony Rosenthal, Clement Meadmore and others, has been open to the public for over a year.

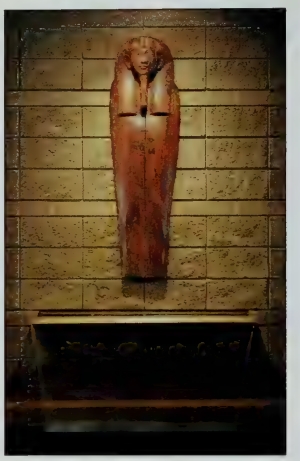
In attempting to fully integrate his house into the setting, Wilks buried it so that it extends from one side of a natural ridge to the other. "Most underground houses are dark and gloomy,"

In Hamilton, Ohio, Harry T. Wilks designed and built Pyramid House, a unique underground residence. ABOVE: The main entrance, which burrows into the eastern flank of a natural ridge, is defined by mahogany-framed doors and a series of receding masonry joints.

RIGHT: A blue glass pyramid, 38 feet square at the base and 27 feet high, rises above the subterranean structure, allowing sunlight into the interiors below. The rectangular tower contains a chimney and has a room at the top for viewing Wilks's 265-acre property.









says Wilks. "Here you have a sense of light everywhere." To avoid the palace-basement feeling of a subterranean structure, Wilks has visitors enter a twelve-foot-wide east hall where light pours down through an acrylic barrel-vaulted roof. A striking display of Egyptian, Greek, Etruscan and Roman architectural and sculptural fragments transforms the forty-five-foot-long hall into a stately art gallery.

Arriving at the living room, one descends two steps into an astonishing skylit space about 2,500 square feet in size. The pyramid itself is thirty-eight feet square. "We call it the great room," says Wilks, in a bit of an understatement. "You can have a hundred people in here for dinner and not disturb the furniture," he adds. At the periphery, where there is also an enclosed kitchen, massive masonry-block piers support-

TOP: Wilks sits in the west hall, which showcases part of his collection of Greek and Roman sculptural fragments. TOP RIGHT: An Egyptian wood sarcophagus cover, circa 380–280 B.C. ABOVE: An acrylic barrel-vaulted roof brightens the 12-foot-wide east hall.

"I thought out each part of the design for a long time before giving the plans to a draftsman," says Wilks. RIGHT: The 2,500-square-foot living room is beneath the pyramid. Dining, music and library areas are located around the periphery, as is an enclosed kitchen.



"NOBODY KNEW WHAT I WANTED, INCLUDING ME," WILKS SAYS. "THE IDEA JUST TOOK OVER."

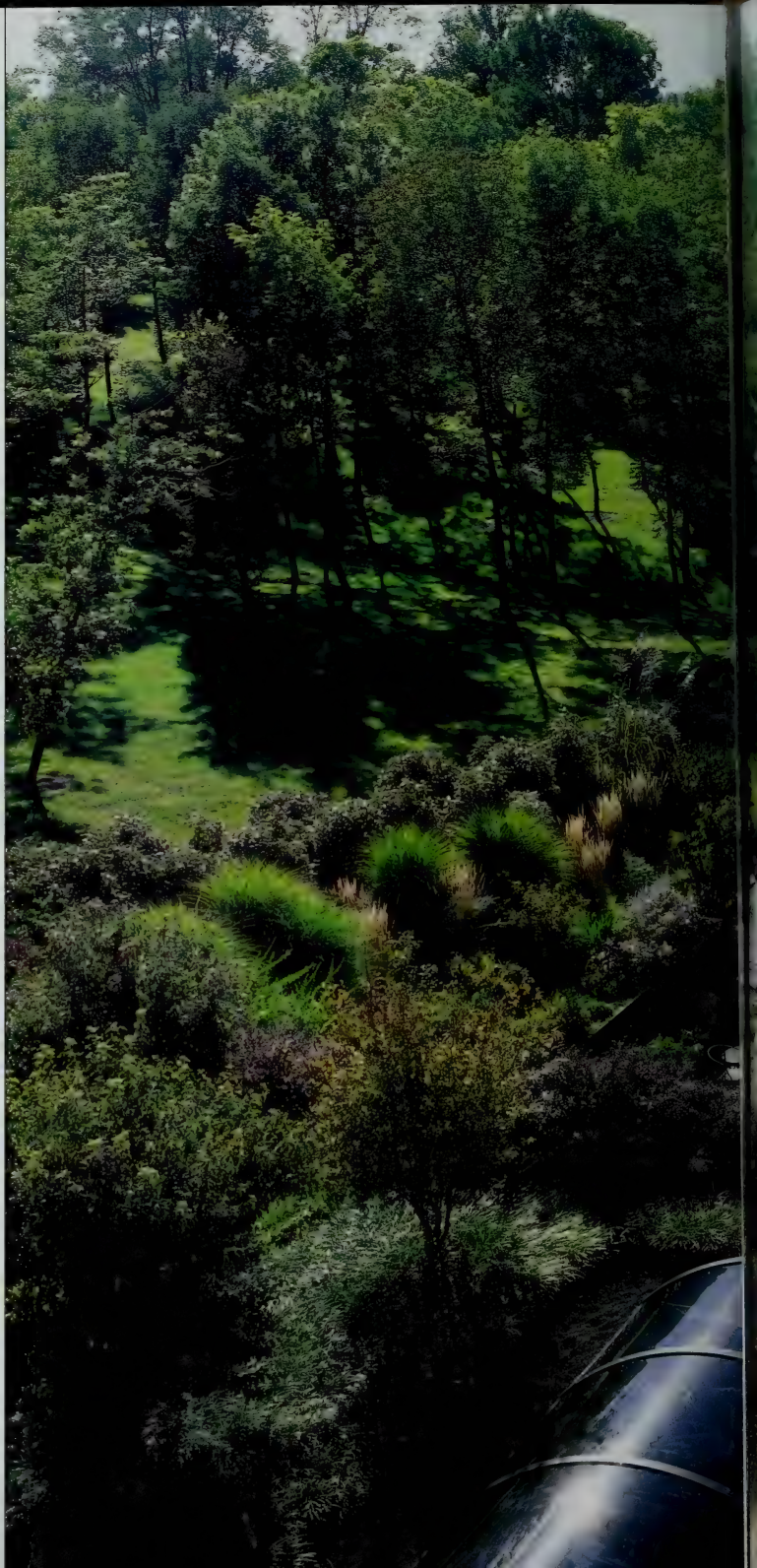
ing the roof help to create alcoves for the dining, music and library areas.

On the other side of the living room is the forty-five-foot-long skylit west hall, also fitted out with antiquities. This gallery in turn leads to a patio and swimming pool overlooking a lake. As at the east end of the house, two bedrooms flank the hall's weighty split-block masonry walls. These rooms receive natural light through glazed sliding doors framed in bold horizontal mahogany mullions evocative of Frank Lloyd Wright's later houses.

On the exterior, a series of receding masonry joints around the doors give the house more of a Wrightian flavor, as does the rectangular tower looming above the structure. "We needed a chimney, and I thought we should enlarge it to include a tower room with a view of the sunset," Wilks says.

Although Wilks hired architectural draftspersons to execute drawings and brought in engineers for more technical decisions, he intrepidly acted as the project's designer. "Nobody knew what I wanted, including me," he says. "The idea just took over."

If some of the details are reminiscent of Frank Lloyd Wright, or the pyramid appears to be influenced by I. M. Pei, Wilks disavows the connections. "I didn't even know about Pei's pyramid when I began working on this one in the late 1980s," he says, "and I had only seen one Wright building, Fallingwater. How I did this I don't know. I know I can't do it again." Perhaps it's pyramid power. □



Wilks has donated his property to the state of Ohio for use as a public park and museum. "I wanted to save some unspoiled land for future generations," he says. RIGHT: A swimming pool and a lake with a fountain were laid out on axis with the west hall.





ART

TIBETAN THANKAS

INTRICATE PAINTINGS THAT SERVE AS ICONS OF BUDDHIST DEVOTION

LIFE STORY OF THE BUDDHA

LEFT: Late 13th or early 14th century, pigment on cloth; 27" x 24". *Thankas*, or cloth scroll paintings, have been used for centuries by Tibetan Buddhists for worship and meditation. An early example depicts Buddha amid vignettes of his deeds. Sara Tremayne Ltd., London.



COURTESY SOTHEBY'S

VAJRAPANI

RIGHT: 15th century, pigment on cloth; 34½" x 27½". A *thanka* portraying the fierce protector Vajrapani conveys a strong sense of movement. The deity appears in the warrior pose clasping a *vajra*, a scepter representing compassion's power. Sotheby's, New York.

By Dana Micucci

Nestled high in the Himalayas, Tibet has long captured the imagination with its Buddhist spirituality, its peaceful way of life and its political plight. Yet its elaborate paintings on cloth, known as *thankas*, have only recently begun to attract the attention they deserve.

A centuries-old religious art form characterized by bold colors, exotic beauty and complex iconography, Tibetan *thankas* dazzle the eye. The market for *thankas* is heating up, fueled by museum exhibitions, increased travel to the Himalayan region and the popularity and visibility of Tibet's leader, the Dalai Lama, as well as by a growing interest in Buddhism that has inspired several Hollywood films.

First introduced to the West in the 1950s by intrepid travelers and a flood of Tibetan refugees fleeing Chinese occupation, *thankas* have always enjoyed a



Arhat Gopaka

Left: 15th century, ink and color on cloth; 31½" x 19¾". One of the 16 *arhats*, or saints, Gopaka can be identified by his attribute, the manuscript. The background landscape, though influenced by Ming Dynasty painting, is more elaborate in its Tibetan form. Navin Kumar Inc., New York.

Four Mandalas of Hevajra

Opposite: 15th century, pigment on cotton; 20½" x 19½". Used in consecration rituals and meditational practices, mandalas usually follow a rigid geometric structure that shows the citadel of enlightenment occupied by a central deity. Doris Wiener, Inc., New York.

small but enthusiastic following. As greater numbers of *thankas* have filtered into the marketplace over the past fifteen years, a new generation of buyers is discovering the extraordinary quality of this undervalued art form.

One of three types of Tibetan religious paintings, along with manuscript illuminations and monastery murals, *thankas* are painted on fabric with vegetable and mineral pigments and are sometimes bordered in silk. Two thin rods are attached to the top and bottom so that they can be rolled up and transported easily, an essential feature in a nomadic culture. Created for centuries by professional artists as well as monks, they were commissioned by patrons (whether monks or laymen) who hung them in monasteries or on domestic altars.

Although the art is still being practiced today, the earliest surviving examples date to the eleventh century, when Tibet witnessed a resurgence of Bud-



dhism and monasteries became the center of economic and political power.

"Buddhism pervades every aspect of life in Tibet and is the primary inspiration for its art," says Palmo Tsering, a Tibetan native and owner of the New York gallery Bodhicitta. "*Thankas* have always functioned as religious icons and sources of spiritual energy that represent the mystical visions of monks. They are worshiped by devotees and used as aids to meditation."

Due to their didactic role, most *thankas* are unsigned. Yet the virtuosity of the best examples reveals the artist's conscious expression of beauty.

"*Thankas* not only educate and inspire the Buddhist practitioner, they are also meant to be beautiful," says Jane Casey Singer, a Tibetan-art historian based in London and cocurator of a pioneering exhibition of early Tibetan paintings that will open at New York's Metropolitan Museum of Art in Octo-



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The Medicine Buddha

Left: Early 15th century, paint on cotton; 71" x 55½". Artists made each *thanka* unique while adhering to a strict iconography, as in an example whose central triad of deities is executed on an imposing scale, lending it a three-dimensional quality. John Eskenazi Ltd., London.

Tatagatha Ratnasambhava

Right: 14th century, mineral pigment on cotton; 36" x 31". The extensive use of gold in a *thanka* of Ratnasambhava—the *tatagatha*, or transcendent Buddha, associated with generosity—indicates that it was commissioned by a wealthy patron. Bodhicitta, New York.

ber. "The aesthetic experience is akin to a spiritual experience and serves as a vehicle to enlightenment."

Thankas are unique for their vibrant colors, which enliven depictions of the barren Tibetan landscape, and a rich and varied iconography that includes images ranging from the Buddha himself with attendant bodhisattvas (beings who help others attain salvation) to mandalas —cosmic diagrams of the gods' palaces.

"The iconography of *thankas* follows a rigid set of rules," notes Ian Alsop of Peaceful Wind gallery in Santa Fe. "Deities are painted in certain colors and proportions and are identified by specific attributes. Nevertheless, artists were innovative in their use of line and space. No two *thankas* are the same."

Most *thankas* feature a central deity or figure surrounded by subsidiary deities and monks or saints representing the passage of Buddhist doctrines from one generation to another. There are benevolent deities, such as Avalokiteshvara (the bodhisattva of compassion), who embody the enlightened qualities that the Buddhist practitioner must cultivate within himself. Wrathful deities, such as Mahakala (the protector of Buddhism) and Yama (the judge of the dead and ruler of hell), are often portrayed with fangs, distended eyes, wild hair and a crown of skulls. They offer protection from external dangers and internal demons like anger and greed.

Another common *thanka* image is that of a divine couple in sexual union, referred to as a *yab-yum* (father-mother) pair. The male symbolizes compassion, while the female symbolizes wisdom. Their union signifies enlightenment.

Thankas are classified by region, style and the Buddhist sect for which they were commissioned, according to the book *Tibetan Paintings* by Pratapaditya Pal. Throughout its history, Tibet at-

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COURTESY BODHICITTA





IN THE SHINGLE STYLE

A MAINE RESIDENCE DRAWS ON THE PAST WHILE REMAINING CURRENT

Architecture by Robert W. Knight, AIA and Dominic Paul Mercadante, AIA
Text by Mildred F. Schmertz
Photography by Brian Vanden Brink



On the Maine coast, architects Robert W. Knight and Dominic Paul Mercadante designed a Shingle Style house that would function for contemporary living. ABOVE: "The rear façade, with its variety of rooflines and window forms, is quite playful," says Knight. Jon Smith built the drystone walls.

"You take a volume from a hundred years ago and try to retrofit a twentieth-century plan into that shell," says Mercadante of the owners' wish for a house that looked as if it had been built in the late 1880s. OPPOSITE: Clematis twines around the arbor leading to the pool.

It is not every day that an architect is asked to design a brand-new Shingle Style house that is to possess an authentic, late-nineteenth-century look combined with twentieth-century livability. The clients, a couple with one son, dreamed of a house that would express its one-hundred-year-old provenance so convincingly as to appear to be a spruced-up New England seaside house built between 1880 and 1900. The dream, however, took a while to possess them, and longer to accomplish.

The site, located on the Maine coast, offers an unimpeded view of Penobscot Bay across a broad sweep of land bordered by a stone seawall as old as an immense Shingle Style house nearby. The husband, who restores period houses to serve his other businesses, had originally considered moving an old house onto it but began to look at other alternatives. To help them think it through, the couple engaged Maine-based architect Robert W. Knight.

"I called Bob for advice about living in this part of Maine, moving an old house, building a new one—we went back and forth over the merits and demerits of these choices, and we even thought of putting up a spec house here," the husband recalls. "Then the tone of the conversation changed. My wife and I began to think about designing a new house for ourselves on the property."

The husband, in his role as a preservationist, was familiar





with the best examples of the New England Shingle Style. And he had come to love the midwestern variant as a child visiting his grandparents in Michigan: "The master bedroom had a tower that is one of my earliest memories." He and his wife concluded that the only way to reconcile their love of old houses with building a new one was to ask their architects for the Shingle Style.

This suited Knight and his then-associate Dominic Paul Mercadante, who know and understand the form. As Knight explains: "The clients of those early houses were mostly well-to-do men who lived and worked in Boston or New York, and they wanted their summer houses to be freer, more fun, more imaginative and inventive than the proper, imposing and often pretentious places they inhabited in the city. Their architects—among them Henry Hobson Richardson, John Calvin Stevens and McKim, Mead & White—were some of the best in the nation."

Mercadante, who has since opened his own firm, and Knight began to design a house that would be stylistically correct while enhancing the clients' domestic life in a world that has little in common with the era of Edith Wharton and Henry James. It was a difficult task, but they succeeded, in large measure because the style is very accepting of the way contemporary families live.

The best and most typical Shingle Style exterior walls

The clients, a couple with one son, wanted an open family space in place of a formal living room. "We can look onto the cove and out to three lighthouses," says the husband. The ladderback rockers and tavern table are circa 1780. Woodwork is red birch. Schumacher plaid.



and roofs, unlike those of other historic residential styles, were designed and constructed as single, continuous unifying skins with accommodating geometries that wrap the volumes created by a variety of room arrangements and shapes. Windows were freely placed for light and views rather than in the precise arrangements and proportions required by some traditional house styles.

Flexible as the style may be, however, it is not easy to design a new house that even to practiced eyes appears to be a century old. As Robert Knight observes, "There's more to reinventing the Shingle Style than covering whatever you do with shingles."

The architects placed the ten-room, 5,500-square-foot house toward the rear of the site to increase the length of



IT IS NOT EASY TO DESIGN A NEW HOUSE THAT EVEN TO PRACTICED EYES APPEARS TO BE A CENTURY OLD.



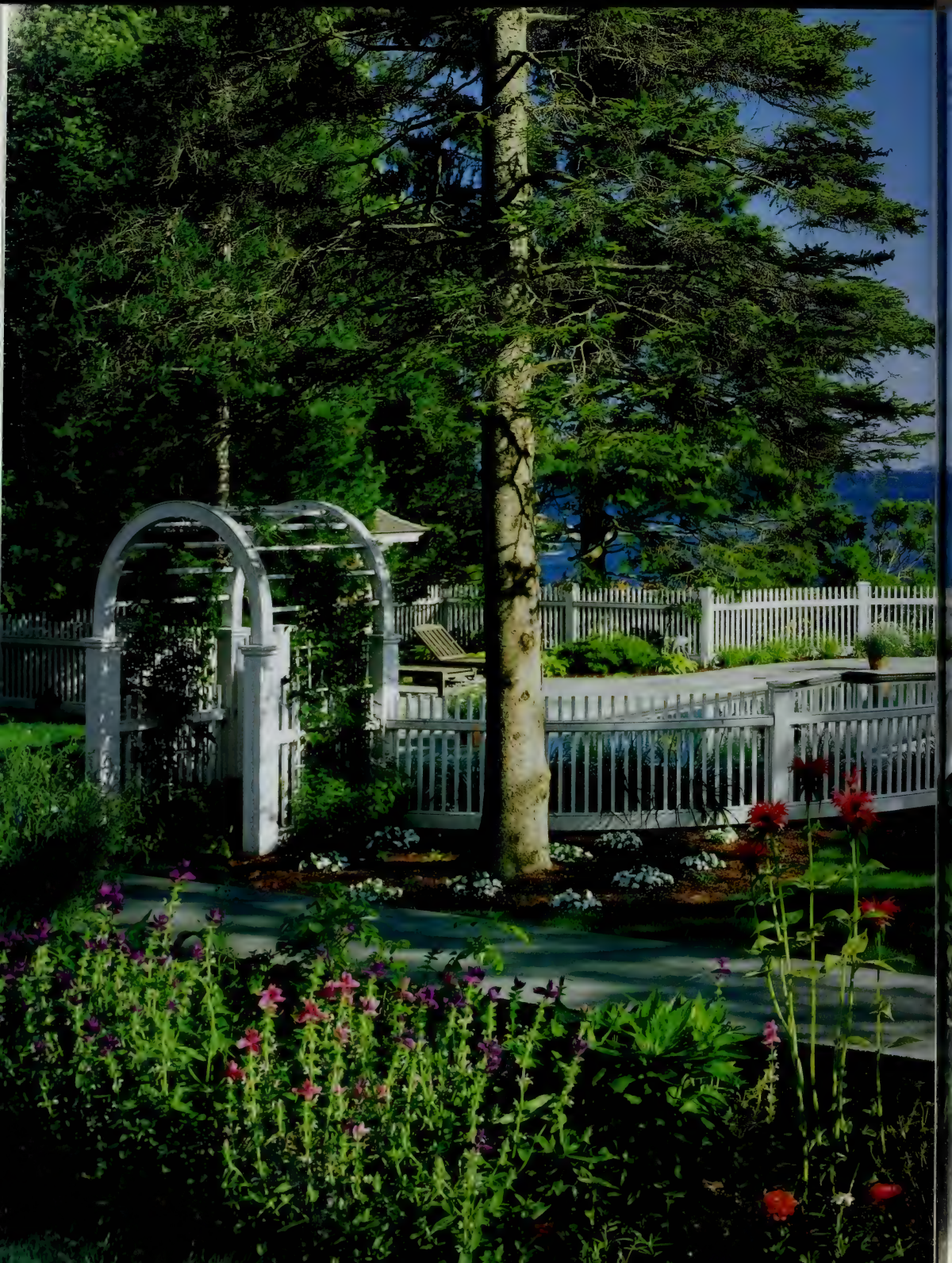
LEFT: A vaulted beaded-board ceiling defines the master bedroom, whose French doors open to a balcony facing the bay. The early-19th-century tester bed is from New York State. Blue chair fabric from Stroheim & Romann. Schumacher wallcovering.

ABOVE: Antique wicker furnishes the sun porch. "Most Shingle Style houses were quite dark and had a long porch wrapping one façade," notes Mercadante. "Here the owners chose light woods and white paint, making the rooms much brighter." Lee Jofa floral fabric.

the sweeping vista on the bay side. On the first floor, facing a bluestone terrace, the lawn and the coast, are a sun porch furnished with antique wicker, a bay-windowed living room, an octagonal breakfast nook opening onto a small porch, the kitchen and a guest bedroom. The 500-square-foot living room is large enough to allow comfortable groupings of the residents' eighteenth-, nineteenth- and twentieth-century, mostly American, furniture. An eight-foot-long solid-fieldstone mantel rests atop the stone fireplace. The window trim, cabinetry and floors are red birch. "The owners struggled with whether or not they wanted a formal living room," explains Mercadante. "They decided to re-create the open living area they'd had in their previous house."

A generously sized stair hall leads to the second-floor landing and corridor that connects three bedrooms and baths. The master bedroom is a splendid volume made possible by the house's gambreled cross-gabled roof geometries—the configuration chosen by the architects from the vocabulary of roof forms characteristic of the Shingle Style. It is tucked beneath a barrel-vaulted, beaded-board ceiling one-third the width of the room and centered on the gambrel. A curved opening with French doors leads to a balcony projecting over the bay window of the family room below. A smaller balustraded balcony with an eyebrow-shaped roof and cornice is reached from the son's bedroom.

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The property offers unobstructed views of Penobscot Bay. From the bluestone terrace behind the house, the land slopes down to the pool area and the lawn, ending at a seawall above the cove. Perennials, shaded by mature spruce trees, line the path to the pool.

FRENCH IMPRESSIONS

AN 18TH-CENTURY OUTLOOK FOR A WINNETKA, ILLINOIS, HOUSE



Architecture by Thomas H. Beeby, FAIA
Interior Design by Stanley Falconer of Sibyl Colefax & John Fowler
Text by Jeffrey Simpson/Photography by Tony Soluri

"It reflects the style of a late-eighteenth-century French country house," architect Thomas H. Beeby says of his clients' Winnetka, Illinois, residence, which he collaborated on with Stanley Falconer of Sibyl Colefax & John Fowler. ABOVE: French doors punctuate the south façade.

The *maisons de plaisance* erected in and around Paris during the reigns of Louis XV and Louis XVI were built in exquisite Neoclassical style. They were smaller than the great châteaus, and they were used by the nobility as informal retreats. They inspired many imitations over the years, including Thomas Jefferson's Monticello, which was partially based on the Hôtel de Salm, a Paris house he became fond of during his tenure as the minister to France.

Today few people have the resources or access to the craftsmanship and design skills required to create such a house. But in the Chicago suburb of Winnetka, Stanley Falconer, architect Thomas H. Beeby and their clients have done just that. Falconer, a senior decorator at the London firm of Sibyl Colefax & John Fowler who worked with associates Carolyne Deauchares and Robert Samuel, is imbued with a sense of classical style

"I can only interpret things the way I would live in a house," says Falconer. OPPOSITE: "The layout is organized around a central stair hall," explains Beeby. "The balustrade's design came from historic French sources." Louis XVI chairs flank a Régence mirror.



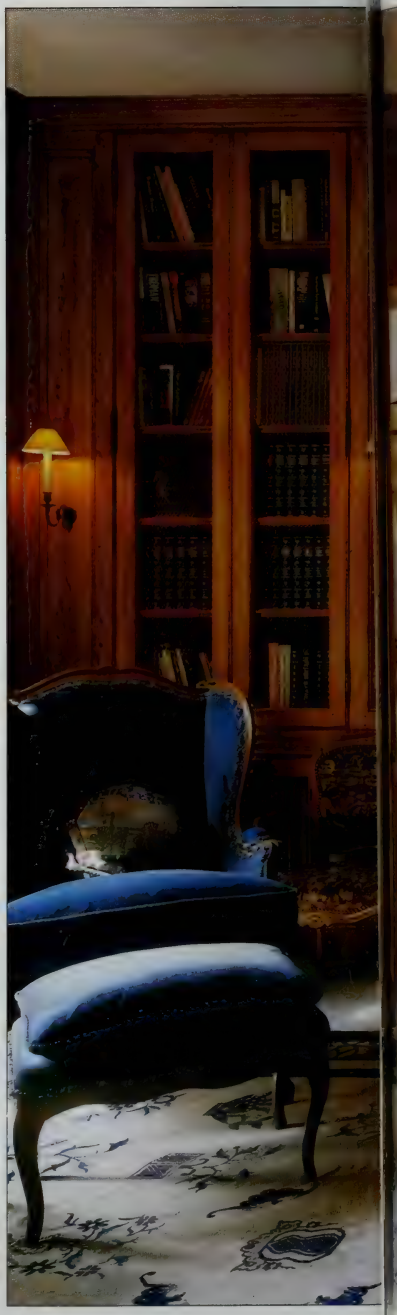


"The paneling in the living room, which has inset gilt rosettes, is loosely based on the Great Drawing Room at the Petit Trianon," notes Falconer. "The floor is done in a traditional *parquet de Versailles*." Aubusson rug and all upholstery fabrics from Colefax and Fowler.


Princely Gardens



LEFT: The oval dining room has a hand-painted chinoiserie wallcovering from Colefax and Fowler and a parquetry floor, elements based on ones in the Pillement Salon and the Tower Room, respectively, at the Château de Haroué in France. The chandelier is Régence.



and craft. Beeby, a principal in the Chicago firm of Hammond Beeby and Babka and former dean of the architecture school at Yale, is adept at reinterpreting historical styles for contemporary living.

"The wife is a very serious, informed person," says Beeby, "and she had a clear idea of the period she wanted the house to represent. It was to be the transitional period between Louis XV and Louis XVI, between the Rococo and the Neoclassical. We spent a great deal of time on the detailing. In addition to delving into the library of the Art Institute of Chicago and the architecture library at Yale, we studied the 1920s Neoclassical architecture in the Chicago suburbs."

Ultimately the clients and the architecture and design team went to France, where Falconer visited Marie Antoinette's private rooms in the Petit Trianon. "They're deliberately modest, on a much smaller scale—nine-foot ceilings rather than twenty-four-foot—with more delicate detailing than the rooms open to the public," Beeby points out. "From the beginning," says Falconer, "we knew this was what we wanted—a *pavillon*, as those houses are also called. It was to be an exercise in style, detail and simplicity."

Another essential condition for the house involved the wife's passionate commitment to universal accessibility. She is on national and local committees setting policy for the disabled, and she made it an absolute criterion that the house be accessible to everyone, regardless of their degree of physical mobility. "We wanted the house to be classical," she says, "but it also had to have universal accessibility and smart technology—and we didn't want those aspects to show."

"It was meant for different generations and people living different lives," Beeby elaborates. "We created several circulation patterns through the house and around the outside. To do this we had to make the house bigger than a *pavillon*, which was usually only one room deep."

The residence is situated on extensive grounds designed by New York garden designer Deborah Nevins. There are lawns with a fountain that has a single jet of water, suggesting the fountains created by Le Nôtre for Versailles; formal gardens with parterres; and a low-lying swampy area planted to maintain the balance of wetlands in the area. Sitting on a small rise, the house needs no steps to dignify the entrance, one of the first subtle indications of universal accessibility.

The garden façade recalls the Pavillon Colombe, a *maison de plaisance* where expatriate novelist Edith Wharton spent her summers in the 1920s and early 1930s. At the center is a limestone frontispiece that contains the three French doors of the living room; this section has a rounded pediment that is reminiscent

"WE WANTED THE HOUSE TO BE CLASSICAL, BUT IT ALSO HAD TO HAVE UNIVERSAL ACCESSIBILITY AND SMART TECHNOLOGY."

"Although the library paneling has French details, we used hickory, an indigenous American wood, instead of fruitwood," says Falconer. The jib door to the master bedroom is painted with trompe l'oeil books. A coved ceiling crowns the space.



of Dutch colonial houses of the period. "I like things that are a little off," explains Falconer, "and that pediment keeps the façade from looking like a composite drawing of a generic French house."

Falconer and the wife agreed that there had to be an element of whimsy in the interiors. "This is not a house that's meant to intimidate," she says. In the living room, which is simultaneously formal and light, a tablecloth with hand-painted figures of animals in eighteenth-century costumes reflects the convergence of humor and scholarship. "Nancy Lancaster," says Falconer, referring to the legendary English decorator and onetime owner of Colefax and Fowler, "had a tablecloth like this done in wool stitch, and my client liked it. 'Not too wild for you?' I said, and she replied, 'Absolutely not!'"

The oval dining room was inspired by a salon in the Château de Haroué near Nancy, France, that has painted chinoiserie panels and a parquetry floor in a star-shaped pattern. Falconer found a Chicago craftsman, Berger Juell, who took it upon himself to go to France to see the design. For the chinoiserie panels, Falconer enlisted English painters Ian Cairnie and Tony Raymond, who did the panels on canvas in London.

One of the important contributions to the house's universal accessibility is the historically correct presence of French doors in most rooms on the main floor. "These traditionally provide easy access to the gardens," says Beeby, "but they also bring a sense of the outside in for someone in a seated position." Other features that promote accessibility include carpets secured to the floor with concealed nails; rugs sewn to carpets; and, of course, doors wide enough to allow the passage of wheelchairs or walkers.

That one is not consciously aware of any of this is a tribute to the determination of the clients, the inquiring nature of the architect and the guidance of a decorator whose design skills have been honed over decades. □



"I enjoy understatement," says Falconer. "Comfort is very important." The master bedroom, which has valanced French doors, opens to the stone terrace adjacent to the garden. Antiques include a Louis XV writing desk. Colefax and Fowler chaise and ottoman chintz.





"The conservatory serves as both a greenhouse and a place for casual entertaining and family meals," says Beeby. The mahogany-and-glass enclosure has electronically controlled canvas shades. Falconer found the Louis XIV stone wall fountain in Provence.

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MANHATTAN STREAMLINE

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allows the Art Déco pieces that she purchased in Paris to take the spotlight. In the living room, the Emile-Jacques Ruhlmann low table is set off by Barry's unobtrusive sofa. The refinement of a stacking end table designed by Pierre Chareau is sharpened by its placement next to a plain club chair.

Though Barry's furniture is minimal in form, it does subtly reflect the spirit of the Art Déco era. This can be seen most vividly in the dining room, which features a table crafted from 1930s Cuban mahogany and chairs based on a classic Déco shape. The chairs' nubby gray fabric, in turn, complements a silvery canvas by Sam Francis. "The coloration in the room is all cool," Barry says. "The painting is against ivory walls. We didn't know the Sam Francis was going to hang in the dining room, but that's the beauty of choosing neutral colors and fabrics that blend together."

This philosophy is also apparent in the owner's office. Barry paneled the walls in a rift-cut oak and then stained the wood a deep caramel. The desk, which she designed, is constructed of two bronze pedestals and an oak top in the same shade as the walls. The desk chair, designed by Eugène Printz, is one of four in the apartment. The Jean-Michel Frank oak low table still has, after six decades, its original leather top.

Barry carried the spare loft concept into the master bedroom, where she designed a bed with a clean-lined headboard covered in moss-green fabric. Two chairs flank a Ruhlmann table and a circa 1930 bronze-and-glass Jean Perzel lamp. To enhance this Zen-like simplicity, Barry had the walls painted a soft sage and chose a gray-green shade for the chair upholstery and drapery fabric. "The palette is evocative of nature," Barry says. "The bedroom has prime city views, and I wanted to evoke the colors of the city—the stone buildings, the greenery of Central Park and the misty quality I always notice in Manhattan."

Barry sees the finished product as an apartment that captures the spirit of the city: "In the end, it doesn't belong to any particular decorative style or period. It does have the underlying crisp feeling of the thirties, mostly because of the forms. But it also feels urban and very appropriate to New York." □

SHORELINE BEAT FOR BUSY NEWSMAKERS

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Hewitt and Berger immediately understood what Robertson meant when he told them he wanted to sheathe the house in cedar shingles (he notes that they weather well and are traditionally found on this part of Long Island). And, since Robertson is a student of Jefferson, they smiled when he said that their "cottage" needed an octagon.

With that, the easy part was over. "A house at the edge of the marsh grass takes a lot of thought," Robertson says. "You have to design a frame for nature; you want every window to shield you from what you don't want to see. But you don't want anyone to perceive that you've done this. The better the architect, the more natural things look."

Robertson also warmed to the challenge of the site, for the buildable land upon which the house would sit was scarcely wide enough for a lap pool. Hewitt and Berger's request for a two-car garage meant a structure one car wide and two cars long. And inside, an entrance hall was a fantasy.

Still, the couple had few demands. A satellite dish? A media room? A computer cockpit? Unnecessary, all of them. Hewitt can't run a VCR, and he watches very few shows regularly besides his own and *Jeopardy!* And Berger's work is primarily about books.

Berger's one obsession is her piano, so Robertson made it the centerpiece of the living room, which serves as a kind of central hall. That sounds grand, and indeed, the walls extend to the second floor. Yet it doesn't feel massive. "You come in, and you're in a scaled-down version of a great room. The placement of the rooms, the varying shapes and the traffic patterns create, within a small envelope, a world of both articulated and connected private and public spaces," says the architect, who placed the master bedroom in the new octagonal wing. "It's a little big house," he adds.

Hewitt is a hopeless Anglophile, owing to his stint in London as a World War II correspondent. For this house, he wanted an oar from the Henley Royal Regatta. "Do you want a real one, or can I make it up for you?" the dealer asked. Hewitt opted for the genuine article. The dealer produced an oar from the 1913 Magdalen College Boat Club, which Hewitt hangs so proudly over the fireplace in the sunroom that you might think he had rowed in that boat.

That fireplace? English gas. And for good measure, the living room boasts a canvas target from a shooting club bearing a picture of a swan. But there's a deeper resonance in that artifact, a gift from the writer Hannah Pakula; the month and day painted on it is Berger's birthday. The only other clearly sentimental piece is a swan bench that Kate Paley, daughter of William S. Paley, gave Hewitt. "Daddy would have wanted you to have this," she said.

Berger, for her part, put her indefatigable skills as a reporter to work in the service of a perfect lamp. She couldn't find what she wanted—so she designed a couple of them. Then she scoured the Bowery until she found the exact kind of brass tubing she needed. Not that she's a snob; this is a house in which Ralph Lauren and the Pottery Barn coexist happily. "Marilyn is a great researcher who brought back wonderful stuff," Robertson says. "I'd just say, 'Perfect, perfect.'"

Almost any other couple would go to great lengths to give their guests guided tours of their pride and joy. But Hewitt and Berger, who spend many of their nights in New York attending official functions, have no interest in that kind of socializing on weekends.

"I spend lots of time in a local coffee shop," Hewitt says. "And pushing a wagon around a supermarket is a real leveler. You see, I want to be a citizen here. I've spoken at a Dominican Sisters benefit and at a high school graduation. And while I've never contributed to a national campaign, I do give out here. I don't know what you get for giving to Clinton; I get potholes fixed."

In a neighborhood of power brokers and power parties, this is a weekend and vacation life that's practically subliminal. "People ask me what we do at the house," Hewitt muses. "I say, 'I don't remember.'" For Jaque Robertson, there is no greater compliment. "A country house isn't 'important'—and that's its importance. In fifty years, when no one remembers you or your client, you hope people will say, 'Pretty nice.'" In fifty years this house may well be worthy of that understated praise. For Don Hewitt and Marilyn Berger, it already is. □

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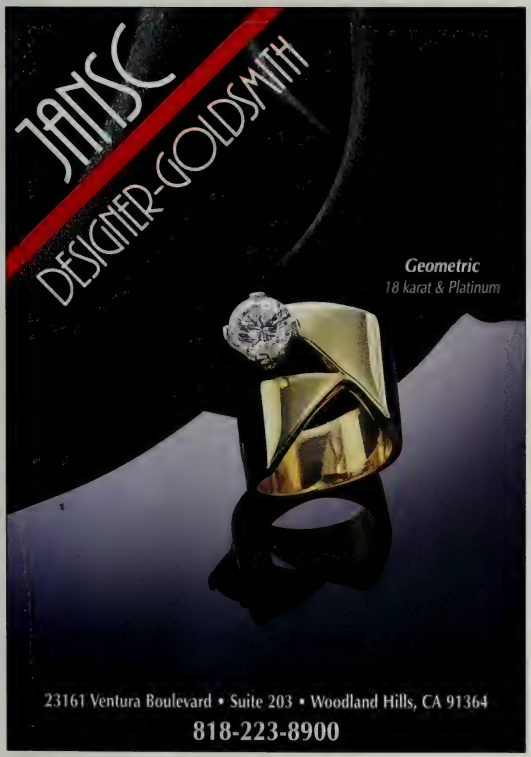


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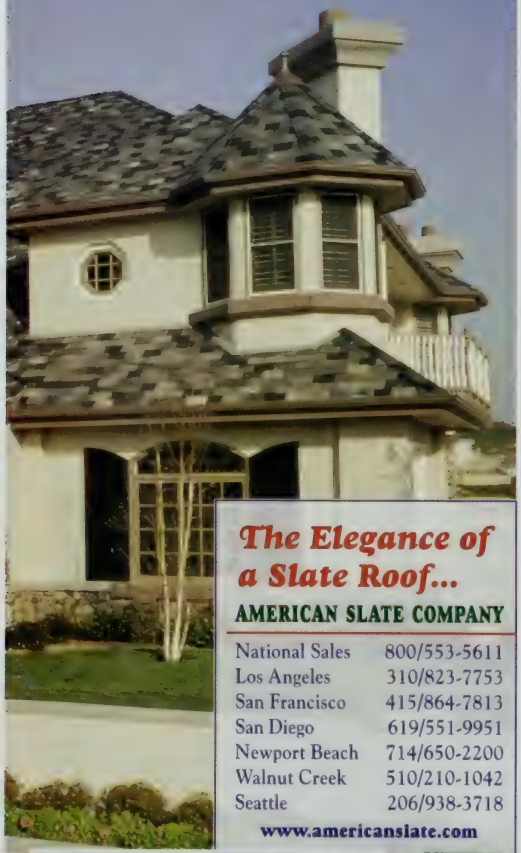


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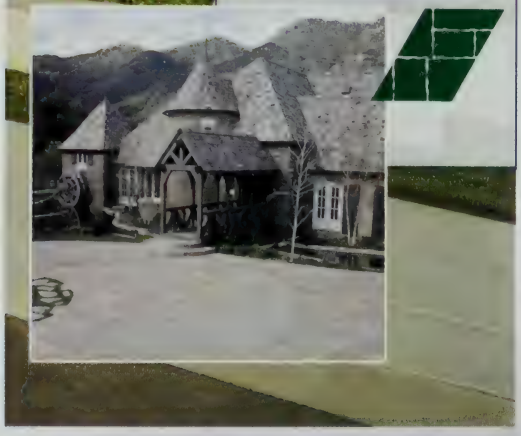


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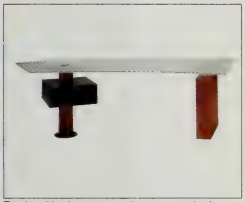


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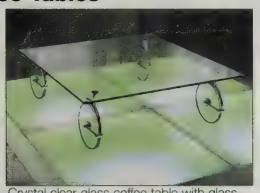


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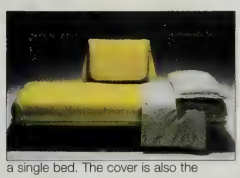
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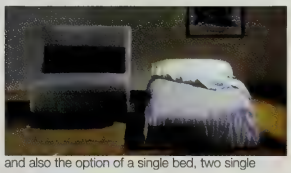
a relaxing chaise lounge and then into



they slide together or apart, the backs recline to 5 adjustable positions. There is a relaxing lounge position



a single bed. The cover is also the comforter.



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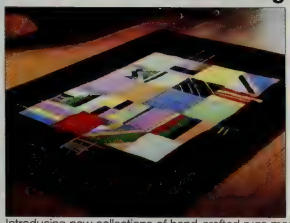
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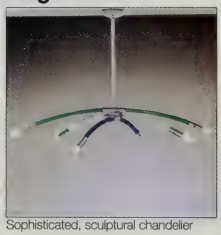
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BACK TO BASICS ON BALI

continued from page 90

structure, fifteen feet above the ground, contains two bedrooms and a living room/study; a series of French doors on two sides let in breezes while affording the comfort of air-conditioning. The lower level, which is exposed to the elements, functions as an expansive dining and living area.

One testament to the success of Cheong's design is that the house is not the first thing visible. Visitors enter the property through a thatched mud gate and step over a stone path and into a garden planted with fragrant trees. The house itself, with its shingled roof and leggy ironwood stilts, sprawls horizontally, but its mass is subdued by elegant lines and by an earth-colored palette. Inside, the natural materials—recycled rough-hewn ironwood beams and Y-shaped tree trunks, tea tree wood ceilings, dried mud and bamboo—lend the structure a sculptural dimension. "John's a jeweler. He likes to play with textures and materials," Cheong says. "He left everything out there for everyone to see." Undulating around the perimeter of the property, mud walls allude to the couple's interest in primitive Balinese architecture. "Mud walls are already a lost technique in most of Bali," Cynthia Hardy says. "But they still exist in a handful of villages near Kintamani, and we went back there and learned how to build them."

Her "passion for primitive" extends to the interiors, which the couple did themselves using such low-key materials as wood, wicker, bamboo and cotton ikat fabrics. Their large collection of antique Javanese teak furniture, from an old kitchen cupboard that now conceals electronic equipment to slablike tables and carved benches, is offset by turn-of-the-century Dutch colonial chairs, Indonesian textiles and Caucasian rugs.

John Hardy created the light and bathroom fixtures for the house, using the hammering technique that has become one of the signatures of his jewelry. He also constructed the bed in the master bedroom from several highly polished pieces of old teak. But the rooms are free of unnecessary embellishments. "We're living in one of the most beautiful places on the planet," John Hardy says. "We don't need ornamentation." □

FAÇADES OF THE FUTURE

continued from page 110

city; a room one has just left suddenly reappears, seeming much smaller than before. This experience could easily have been as disconcerting as stepping into a mirrored labyrinth, but the owners delight in the sense of tranquillity it gives them. The tinted double windows, with their argon-filled core, provide good insulation and glare modulation; still, they can be opened at many points to admit a cooling breeze off the ocean, a few miles away. The thirty-foot-high expanse in the living room and in the central pavilion (which is partially screened by wood louvers) displays an exhilarating panorama of hills and sky. The west side is unaffected by the strong afternoon sun because three-quarters of its surface is clad with anodized-aluminum panels.

Niles compares the exposed steel frame to a human skeleton carrying the musculature that holds everything in position. Massive wide-flanged steel beams combine to serve as cruciform pillars throughout the house. Linked by slender ties to each other and to the perimeter structure, they give the building the ability to withstand a large earthquake and, simultaneously, a hundred-mile-an-hour gale. Elsewhere, elegant steel mullions impart a feeling of strength to the glass walls. Other materials are used with similar consistency and integrity: limestone for the floors, sycamore for the cabinetry of the central pavilion and straight-grain fir for the inner walls of the master bedroom and bath. A tall, tapered wall of bookshelves turns the family sitting area into an intimate retreat.

The couple wanted the interiors to be clean and simple, and they hired Audrey Alberts to collaborate with Niles, as she had on previous jobs. He praises her dedication to quality and her restraint: "She doesn't try to slip in a statement of her own." In fact, her contribution is so subtle as to go unnoticed until one realizes, as the clients quickly did, how comfortable and welcoming the hard-surfaced interiors are.

"It was a challenge to give the living room scale and flexibility and to ensure that it would compose well from every side," Alberts says. "We did cardboard cutouts to position the furniture and the richly colored rugs. The Italian armchairs are on casters and can be moved aside, so the coffee table was designed as an object that would anchor the space."

Another goal was to seat a lot of people in the confined dining area. Alberts chose an unassertive glass table and the tubular metal version of Mies van der Rohe's Brno chair "to avoid having a forest of legs," she says. In the master bedroom, she placed a pair of Arne Jacobsen's Egg chairs and ottomans upholstered in gray ("a color and shape that are ideal foils for the spare expanse of pale carpet"). And the designer applauded the architect's choice of a single block of *verde antico* marble as a freestanding vanity unit at the center of the bath, which doubles as a solarium.

> "I wanted to employ modern materials and concepts, borrowing the best of the past but not pretending I was living in the world of fifty or a hundred years ago."

Alberts's quiet additions, and the clients' burgeoning collection of sculpture, complement the rigor of line and surface throughout the house. But it's the architecture that makes the house so remarkable. It is tailored to its owners and the site and prompts a dazzling range of experiential possibilities.

"Historically, Los Angeles has been one of the few places where individuals have been able to express themselves freely, though that freedom has been eroded in the past twenty years by vigilante homeowner groups and building regulations," says Niles. "My clients had the courage to stand out from the crowd." □

RAJVILAS RISING

continued from page 129

you can put these elements together."

For all of its artful detailing, the garden, crisscrossed by sandstone paths, echoes the formal elegance of the fort building. Its centerpiece is a two-hundred-and-fifty-year-old Shiva temple, which is located on a small island surrounded by a lotus pond. To the west is a restored *haveli*, or courtyard mansion, that serves as a health spa. Guest rooms are discreetly sited around the periphery.

Designed by Patki, the guest rooms are an architectural amalgam of traditional Rajasthani flat-roofed houses and *havelis*. They are clustered in small groups around courtyards, each with colorful frescoes depicting tropical birds and flowers, blue-tiled walls and fountains, and a tangle of blue flowers. The rooms are an eclectic blend of colonial and Rajasthani influences, furnished with four-posters, cotton dhurrie rugs, wicker baskets and comfortable window seats. Baths, with sunken marble tubs, look onto secluded gardens.

Perhaps the most distinctive accommodations are the tents, which are cloistered in two corners of the compound behind a series of mud walls. Appointed with teak floors and hardwood chests and accented with cool white and beige block-print fabrics, they are inviting cocoons.

"We wanted guests to feel like they'd traveled across the desert and stumbled upon the perfect shelter," Wilkes says. "All of that softness—the draped canopy and abundance of fabrics—is meant to contrast with the hardness of the landscape. The room is cozy and secure, but we used trunks and roll-up mats and folding chairs to create the illusion that it's movable."

By all accounts, Oberoi contributed to even the smallest design decisions. "In all my years of working in Asia, he's the first client to sit down and go through every single working drawing," Bill Bensley notes. "His commitment really inspired us to go the extra mile," Jeffrey Wilkes adds.

For his part, Biki Oberoi saw Rajvilas as a turning point in his long career. "I've had my fill of running hotels," he says. "It's building them that excites me." □

NEW ZEALAND EXOTIC

continued from page 117

should provide: "a transition, time for the cares of the world to fall away." The lawns and stands of oak, ash and native *Dacrycarpus* are part of this.

There, as throughout the garden, New Zealand plants are featured. Tree ferns —a common, fast-growing and potent constituent of North Island's open bushland and forest—stand in sentinel groups. Scattered clumps of strap-leaved and grassy plants, such as *Phormium*, libertia and native pampas grass, rise from wide, ground-hugging mats of cotula, *Scleranthus* and *Gunnera prorepens* in striking formations. Drifts of sedge, *Carex testacea*, introduce the orange-brown leaf tints that are characteristic of the native flora.

But from the house walls onward down the valley, the New Zealand plants merge with a wealth of exotics. Red bougainvillea, purple *Petrea*, heavy-scented white jasmine and the beautiful cream-tubed *Pandorea pandorana* are among the vines. Beyond, the banks and glades are coated in azaleas, rhododendrons, camellias and magnolias. And in autumn there is a rush of leaf color from *Nyssa*, maples and dozens of American sweet gums.

A network of paths entices you under the canopy and between meandering beds. The ambushes lie not only in the abundance of tender plants thriving outside—staghorn fern, cymbidiums, bromeliads, cinerarias, orange *Clivia* and freesias, for example—and their marriages with the familiar flora of northern gardens but also in the way the New Zealand climate synchronizes the flowering seasons of particular plants, bringing together the likes of kniphofias and forget-me-nots, or acanthuses and cherry blossoms, whose seasons in other climes are months apart.

The colors blend harmoniously. The most vibrant spot is what McConnell calls the Lurid Border, where the scarlets, oranges and golds of cannas, dahlias, crocosmias, zauschnerias and daylilies are concentrated. The quietest areas are waterside, where McConnell believes calm should prevail. There the cool-toned irises and the white African arums grow.

The only worrisome element is the circular stone temple house with its domed iron roof, which presides over the main view of the largest pond. It seems self-conscious in a composition that otherwise avoids Old World grandeur. The simplicity of the wood pavilion at the edge of the pond below seems more fitting, for wood is the garden's primary construction material. Chunky railroad ties support the many steps, and stones and more ties furnish crossings for the streams; the paths are mostly volcanic gravel. Wood benches attract colored lichens.

McConnell is a hands-on gardener, but this scale and intensity of gardening would be impossible without a good staff. In 1974 her husband suggested she advertise in Britain for a full-time assistant. Oliver Briers responded and has been at Ayrlies ever since. "He's a great builder and creator," she says. More recently they have been joined by Neil Ross, who trained at Sissinghurst. "We're all strong-minded people, so there's a lot of discussion and a lot of fun," notes McConnell. This lively exchange of ideas also ensures that the garden never rests on its laurels.

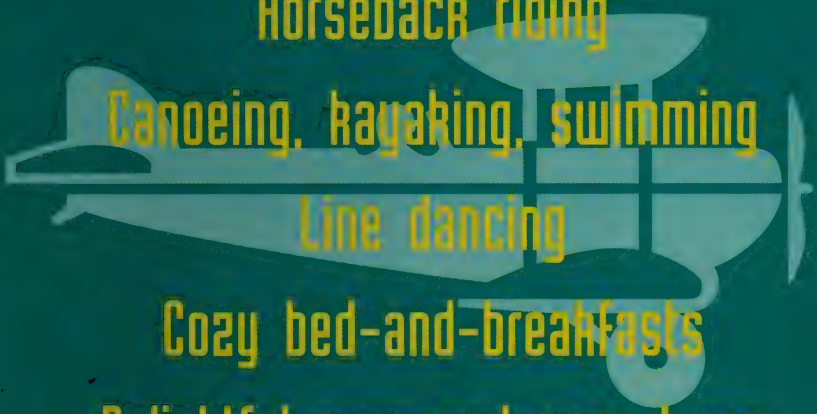
In fact, one of Ayrlies's most exciting features is one of its newest—the remodeled swimming/reflecting pool garden. The impression now is of a volcanic crater lake, an appropriate conceit, since the pool sits on high ground above the valley. Local black basalt rocks were brought in; they project over the water and form high-sided banks.

McConnell's inspiration for the accompanying planting came from a visit to the desert garden at the Huntington Botanical Gardens in San Marino, California. It is dramatically sculptural, with the assorted swords and daggers of Mexican agaves and South African aloes bristling at every juncture. The red flowers of *Aloe ferox x arborescens*, like fire breaking from the fissures of the volcano, are particularly arresting.

Ideas and plants pour into Ayrlies from all over the world, but its design features—its rolling contours, its building materials and its backbone of indigenous trees—are drawn from the New Zealand landscape. The result is a thrilling synthesis of native beauty and high horticulture. Indeed, Ayrlies now inspires dreams itself. □

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TIBETAN THANKAS

continued from page 142

tracted artists from neighboring countries who contributed to its eclectic style of art. Tibetan artists themselves also traveled frequently, absorbing influences and techniques.

"Many Tibetan paintings commissioned for the monasteries in central Tibet from the eleventh to thirteenth centuries borrow the rich, smooth colors and elegantly modeled figures of eastern Indian art," says Steven M. Kossak, an associate curator in the department of Asian art at the Metropolitan Museum of Art. "By the thirteenth century the Nepalese influence emerged in more florid, dynamic compositions with great attention to detail. Two centuries later Tibetan artists began to synthesize earlier styles with the deeper space and naturalistic landscape elements inspired by Chinese paintings."

The market for *thankas* began to move about ten years ago, buoyed by works of exceptional quality that first started trickling out of Tibet in the early to mid-1980s, when China loosened control on travel to Tibet.

Encouraged by a Dalai Lama intent on preserving the heritage of his people, Tibetan émigrés returned home to locate treasures that had survived the 1960s and 1970s, when the Chinese destroyed thousands of monasteries to consolidate their control of the country. Art dealers, too, were able to prospect in Tibet, and new scholarship made it easier for them to identify works of great significance. Gilt bronzes, ancient textiles, devotional objects and *thankas*—more than a few of masterpiece quality—began to flow out of the country. The art market had not seen first-rate early Tibetan works in such quantity before, and it excitedly took notice.

Prized for their unique blend of artistic and spiritual power, *thankas* nonetheless remain one of the best buys on the art market.

"*Thankas* are incredibly sophisticated and still undervalued, given their draftsmanship, dynamic color and often excellent state of preservation," says London dealer John Eskenazi. "They compete with the best paintings from any civilization and are priced very reasonably by comparison, especially the early *thankas*."

The majority of *thankas* on the market date from the fourteenth to nineteenth centuries and range in price from several thousand dollars to several hundred thousand dollars, depending on their condition, quality and rarity.

"As in any field, the rare early examples in pristine condition are in highest demand and command the highest prices," says New York dealer Arnold Lieberman. "But they're still a bargain. For example, you can buy a good fourteenth-century *thanka* for around sixty-five thousand dollars, versus the hundreds of thousands or more that you'd pay for a late–Yuan Dynasty or early-Renaissance painting."

Tibetan art is currently one of the strongest sectors of the Asian art market, according to Carlton C. Rochelle, Jr., senior vice-president of Indian and Southeast Asian art at Sotheby's. "Prices for top examples from the thirteenth to sixteenth centuries have increased fivefold over the last ten years," he says. "The growing interest in *thankas* isn't surprising; their visual impact is hard to surpass. An early image of the Buddha can be as powerful as any Madonna and Child."

As the most sought-after early *thankas* are becoming increasingly scarce and expensive, collectors are reappraising the importance of later examples, from the seventeenth and eighteenth centuries, whose lower prices make them particularly appealing to new buyers. Most *thankas* from this period fall into the $5,000-to-$20,000 range, while earlier examples are priced from about $20,000 to $150,000 and more.

Prices for *thankas* seem destined to strengthen further. The quantity of material coming from Tibet has diminished greatly, and yet a host of museum exhibitions continues to broaden the audience for *thankas*. A show titled "Wisdom and Compassion: The Sacred Art of Tibet" has been traveling the globe since 1991, and the upcoming exhibition at the Metropolitan Museum of Art is expected to have a major impact on public recognition of the area.

"*Thankas* are the most exciting color paintings in the world," says New York dealer Doris Wiener. "But it isn't until you look at them up close that you learn to appreciate their geometry and sense of space. Like all great paintings, they touch the subconscious, open the mind and alter our perspective." □

IN THE SHINGLE STYLE

continued from page 149

Just off the master bedroom is a three-windowed sitting room with an octagonal ceiling and roof. With the breakfast room just below, the space forms a tower, a common element in Shingle Style houses, at the south intersection of the gambreled cross gables.

Knight and Mercadante chose to place a Palladian window in the front gambrel and bands of multiple windows elsewhere. Many versions and combinations of dormers—gabled, hipped, curved, eyebrowed, polygonal and shed—enliven Shingle Style roofs. Considering this roof to be complicated enough, the architects used only shed dormers and several modified eyebrows.

Most Shingle Style houses were not elaborately decorated. Exterior details, as well as interior paneling and moldings, shared a modest, quiet classicism with the contemporaneous early phases of the Colonial Revival, an evolving fashion that many Shingle Style architects executed with great skill and offered as an alternative to their clients. Knight and Mercadante, like the style's originators, relied on the textures and patterns of the shingles themselves to

> "Shingle Style is more than covering whatever you do with shingles."

enrich the surfaces of the house. They chose a plain gray coursed shingle, with a variegated pattern at the gambrel eaves.

The design of the house deviates from historic precedent in only one important respect. As Mercadante points out, "Many of the old houses were brutally dark inside, with their wide verandas and deep-toned wood paneling and floors." Instead, the architects built a sunlit terrace rather than a shaded veranda and inserted a skylight in the stair hall roof, while the owners selected the light-hued red birch for detail work and delicately toned wallcoverings to add brightness and cheer. Few today would notice or care about these stylistic inaccuracies. Knight and Mercadante like it very much when someone asks, "Is this a new house, or did you just reshingle an old one?" □



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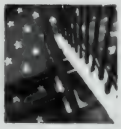
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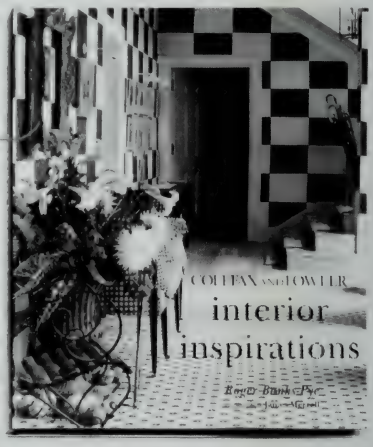


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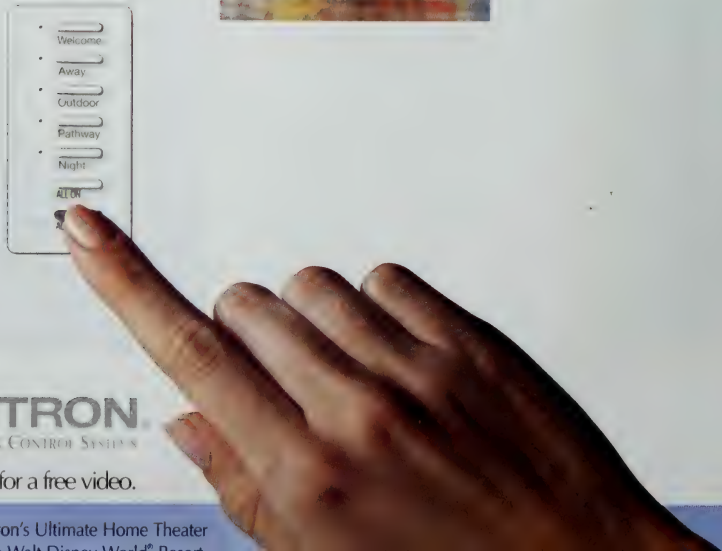
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TO the TRADE

IN THE SHOWROOMS

● **Rose Cumming**

Pamela Banker is talking about a series of silk panels decorated with hand-painted Regency-style palm trees at Rose Cumming (212/758-0844). "They would make a beautiful screen or look pretty mounted on a wall like a panorama because each one is different." Banker also selected some coordinating fabrics, including *Foliage*, a silk damask in green and gold; *Verona*, a strié silk in gold; *Silk Plaid*, in gray and shades of beige; *Silk Taffeta*, in apple green; and *Marino Silk Stripe*, which has broad bands of brown and green and narrower bands of gold.



PETER FREED

Pamela Banker with silk panels and fabrics at Rose Cumming



COURTESY STROHEIM & ROMANN

● **Stroheim & Romann**

Stroheim & Romann (212/486-1500) has introduced three unusual woven designs: *Fonteney*, from the Provence III Collection, features beige flowers, leaves and scrolls in chenille against blue, brown and white checks. *Clove Pinks* (above), from the Needlepoints Collection, has carnations that evoke a medieval tapestry. *Colorfield*, in the Summer Cottage Collection, shows stripes and checked squares in red, yellow, blue and green.

● **Schumacher**

Greeff, the venerable fabric firm bought a little over a year ago by Schumacher (212/415-3900), has some summery designs. *Safari Garden*, from the Eastern Influences Collection, is illustrated with giraffes, monkeys and lions set amid a pattern of branches, leaves and flowers. In the Woods and Meadows Collection are three arboreal designs: *Woodland Ferns*, taken from a 1940s print, depicts pheasants perched on oversize ferns in brown and green; *Sylvan* is a toile-inspired design of trees, bushes and leaves in green; and *Bramble and Fern* is a print of red berries, green leaves and brown ferns.



COURTESY SCHUMACHER

***Safari Garden*, left, from Greeff's Eastern Influences Collection**



COURTESY LEWIS MITTMAN

Marshall Watson méridienne, above, at Lewis Mittman

● **Lewis Mittman**

Marshall Watson has designed a collection of furniture for the Lewis Mittman showroom in New York (212/888-5580). One side of his Biedermeier-style méridienne has no wood frame, only a round bolster arm, and the curve in the back of his white leather side chair suggests its name, Mustache. The Grand Plateau ottoman, large enough to seat several people comfortably, has nailheads around the base and top of the sides. The Petit Plateau is an upholstered cube on a reeded wood base.

continued on page 168

TO *the* TRADE



MAD ABOUT FORTUNY

When a designer friend saw some Fortuny fabric I had, he asked me to make pillows," says **Françoise Nunnallé**, a New York art dealer with a passion for antique linens and fabrics (AD at Large, Mar. 1994). "But I only had enough for two." Nunnallé began searching for fabrics made by the Spanish painter and designer in the 1920s and '30s. The result is a collection of pillows (above) in 19 colors, including copper, pewter and teal, that appeal to such clients as **Brian Murphy** of Parish-Hadley and **Sam Blount**. "Fortuny printed cotton with a painter's eye. There's still no exact formula for his wonderful murky backgrounds." By appointment. Françoise Nunnallé, 212/246-4281.

SUMPTUOUS STONEWORK

For tiles, **Lisa Killian Jackson** heads straight to the **Walker Zanger** showroom in West Hollywood. "The mural and marble tiles are good for flooring, and I've used their glass tiles in baths." Walker Zanger, which has been importing stone for 40 years, has French limestone, Italian travertine, Brazilian granite and other materials from around the world. Its latest offering is the Italian Renaissance Collection, patterned tiles derived from floors in palazzi and country villas in Rome and Tuscany. The tiles, of Cosmati and Roman mosaics, scagliola, and limestone and terra-cotta (below), are custom-made by artisans in Italy. Walker Zanger, 8750 Melrose Ave., West Hollywood, CA 90069; 310/659-1234.



COURTESY WALKER ZANGER

TROPICAL ECHOES

Atlanta-based **PierceMartin** has opened a Manhattan showroom, where pieces from its Chelsea Collection evoke tropical and Asian design. "Coming on the heels of the Indonesian trend, they bring a real sophistication to the form," says interior designer **Greg Jordan**, who often stops by the showroom. "Their furniture is modern and solid; it works in a room with no Indonesian theme, and it doesn't look like it will blow away. It's not porch furniture." The Chelsea wing chair, made of woven rattan peel, is a classic shape with exaggerated curves. The Iron Heart console table has a glass top and a curved iron frame with iron legs and heart-shaped brackets that hold the stretchers. PierceMartin, 979 Third Ave., New York, NY 10022; 212/593-1222 and 800/334-8701.

At PierceMartin, Chelsea wing chair



COURTESY PIERCEMARTIN

GREAT GRAINS

New York architect **Ted Porter** likes the idea of using recycled wood for flooring and paneling. "The older wood has a tighter grain and is denser than any wood available today," says Porter, who found a good source for old woods in North Carolina. The Woodhouse company reclaims heart and white pine, Douglas fir, oak, chestnut and hemlock from buildings about to be demolished—some dating from the early 18th century—and readies the wood for reuse. Woodhouse, P.O. Box 7336, Rocky Mount, NC 27804; 919/977-7336. □

Wouldn't it be wonderful.



Jackie Wade Photo: Paul Robinson

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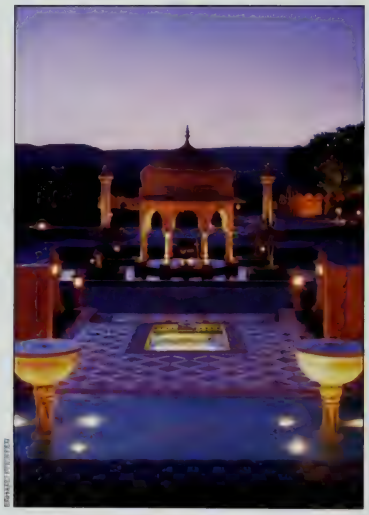
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Pages 106–111:
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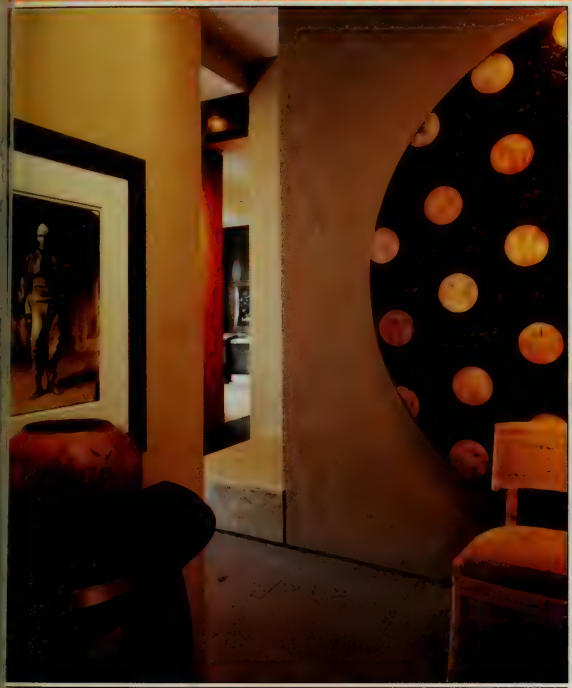
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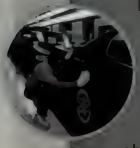




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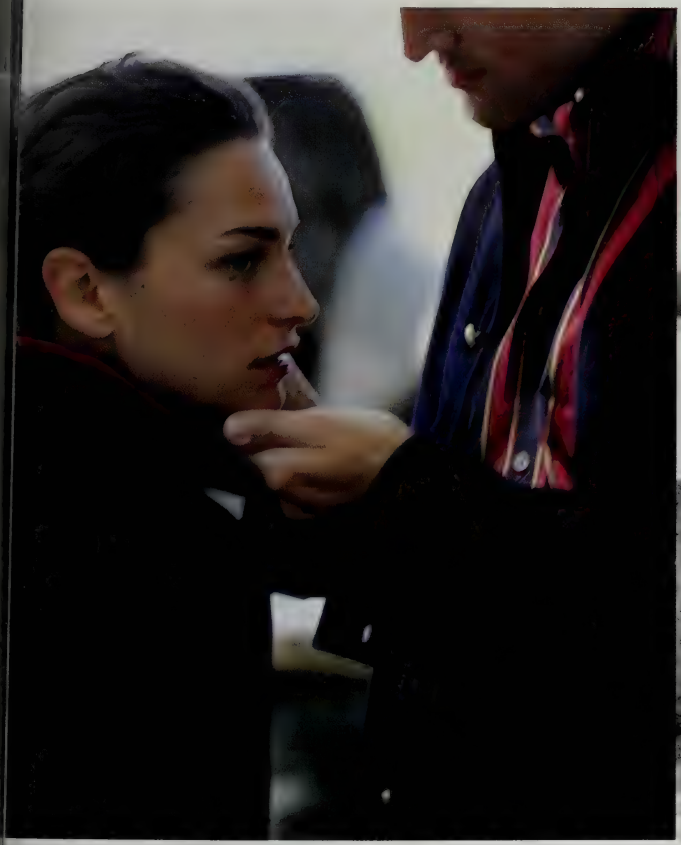


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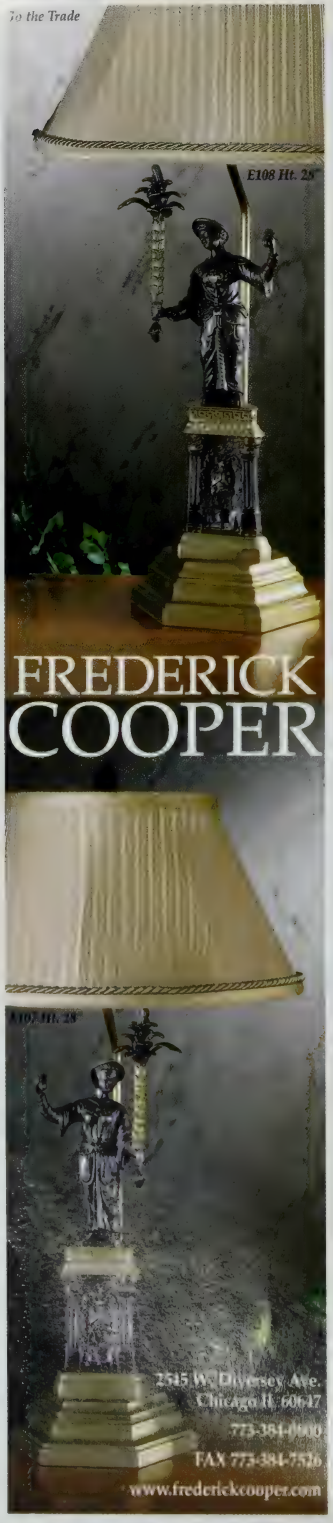
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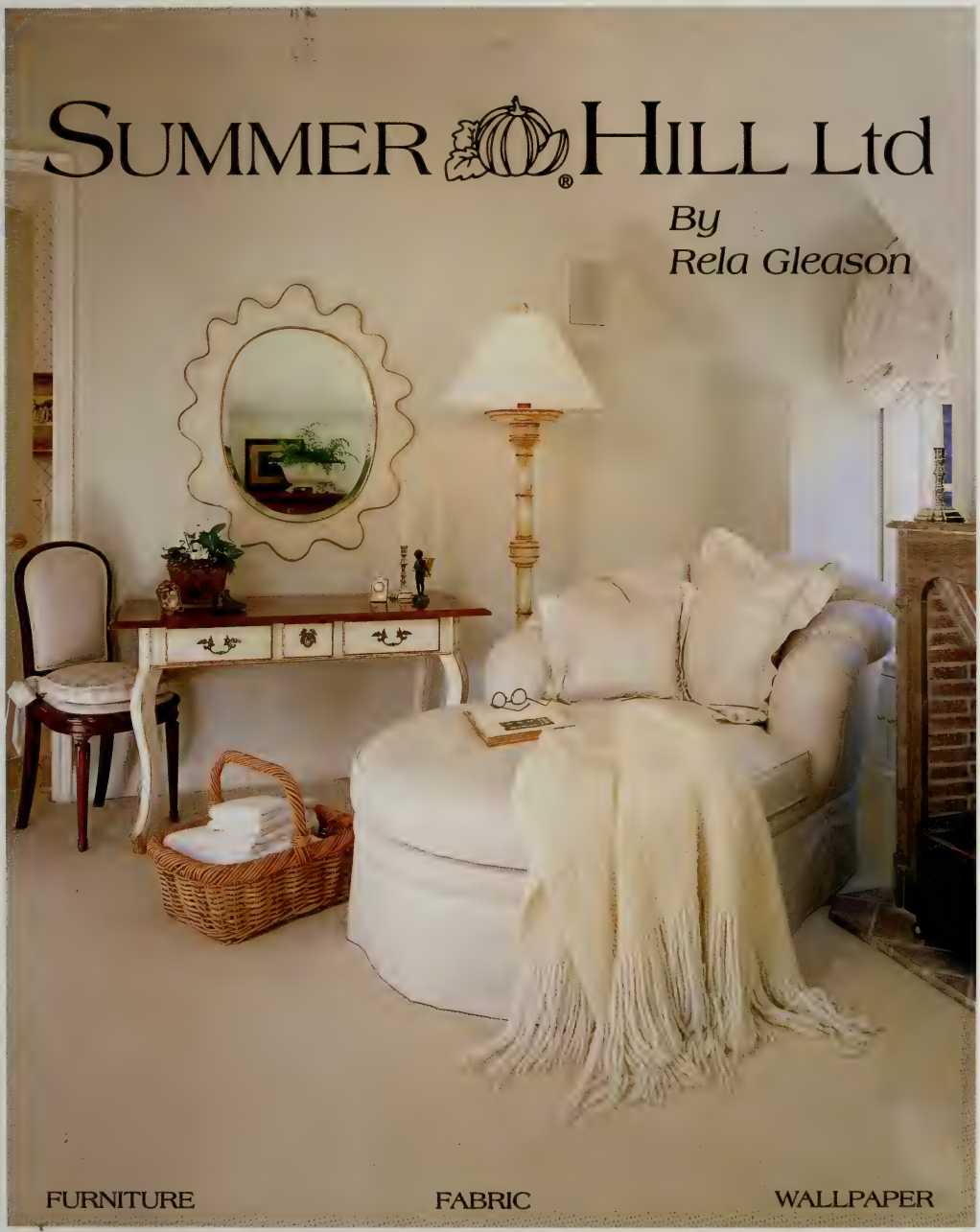
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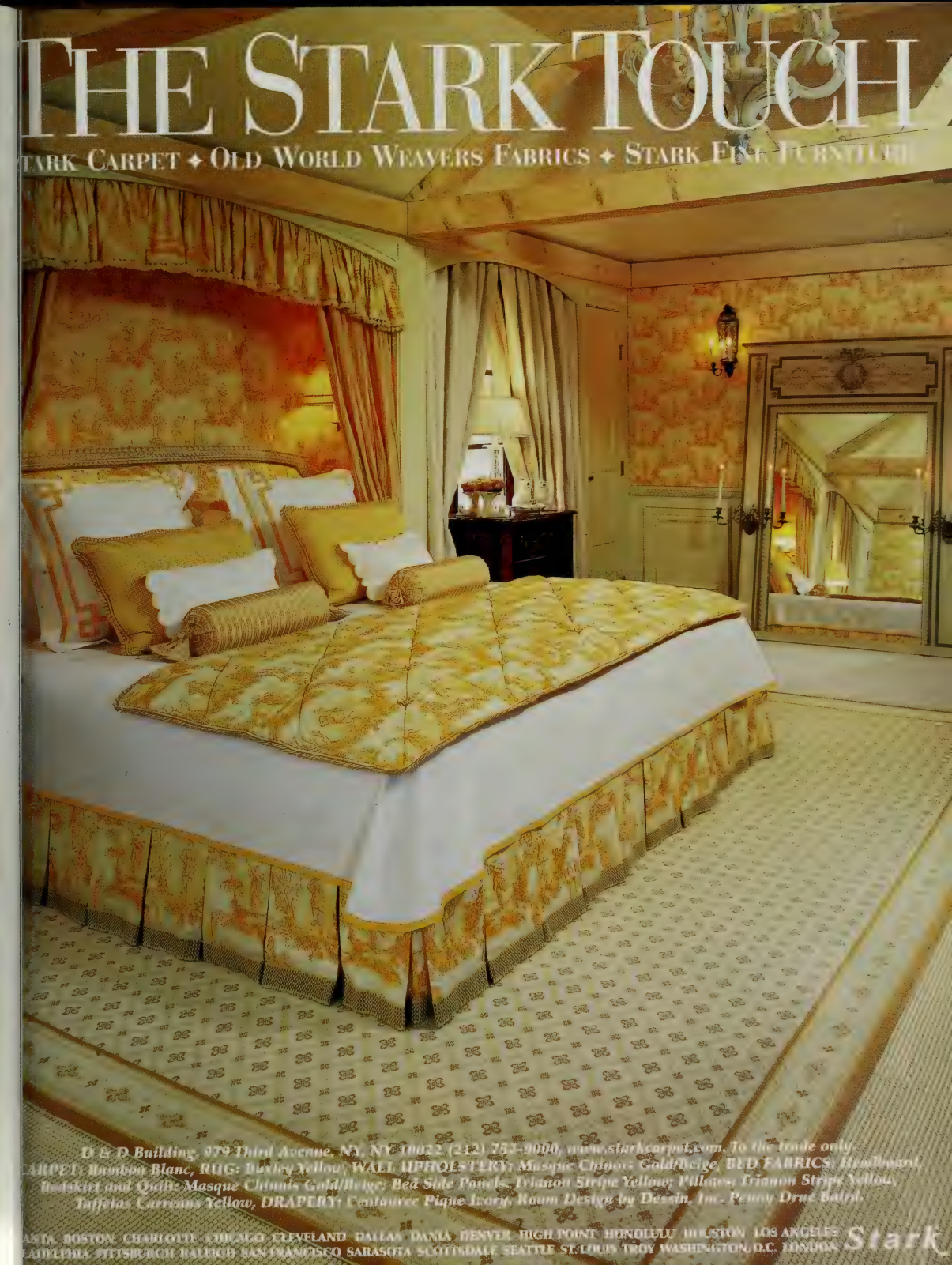


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"MY VILLAGE, LUNENBURG, WAS THRILLED WITH THE ARTICLE ABOUT OUR TOWN."

When reading the article written by Czeslaw Milosz (Guest Speaker, May 1998), I was moved by the vivid descriptions of his boyhood home. The carefree days of childhood that he recounted caused me to look back on my own memories of the adventures I experienced when I was younger. The story brought me a moment of joy and summer on an otherwise rainy April afternoon.

LAUREN STREICHER
LAKE VILLA, ILLINOIS

The article on Lunenburg, Nova Scotia, in the May issue ("AD Travels: Discovering Lunenburg") was historically accurate, and it successfully conveyed the flavor of the town. However, I take issue with the statement that "Lunenburgers have an age-old aversion to travel." I think the writer, Brendan Gill, was being teased when he was given this information. Many Lunenburgers vacation in the Caribbean and travel to Europe and the Middle East. A tradition of sailing the Atlantic for the fishing industry and to the West Indies for trade also negates this blanket statement, which makes the residents seem like innocents in the modern world.

MADELYN R. ALBEE
WOLFEBORO, NEW HAMPSHIRE

The village where I live, Lunenburg, Nova Scotia, was thrilled with the article—though not so much with the paragraph that says Lunenburgers are diffident about travel.

MARQ DE VILLIERS
LUNENBURG, NOVA SCOTIA, CANADA

The title may have read "Discovering Lunenburg," but it should have read "Discovering a Little Slice of Wonderland."

JANE DEE MAWHINNEY
CHATHAM, NEW JERSEY

In looking through the May issue I found some offensive images. On page 143 there was a racist statue of an African American. On page 214 there was a second offensive statue, of yet another African American frozen in a service role. While no one can dictate which tasteless objects people choose to display in their homes, you can show some taste by not showcasing them. The great irony is that in this very same issue you had an article by an esteemed African American professor at my college, Jamaica Kincaid.

CAM MASON
CAMBRIDGE, MASSACHUSETTS

Much to my surprise and disappointment, there were two Little Black Sambos in your May issue (on pages 143 and 214), which were highly offensive. These images reminded me of a part of history that should be in the past, not the present.

KHOTRIANNA THOMAS
NEW YORK, NEW YORK

The house designed by John Cottrell ("California Colonial") in the May issue had wonderful charm. And this gorgeous home is in California!

LINDA KELLOGG
SAN JOSE, CALIFORNIA

On behalf of the World Monuments Fund, I wish to express thanks for the excellent article in the May issue ("Historic Architecture: The World Monuments Watch") by Mildred F. Schmertz. The World Monuments Watch is a complex program, and Schmertz managed to distill a tremendous amount of information into an elegant and thorough piece.

BONNIE BURNHAM
NEW YORK, NEW YORK

It was with real pleasure that I encountered the story about the work of the World Monuments Fund. The article was well written and full of valuable information that I have not seen elsewhere.

MARGOT WELLINGTON
NEW YORK, NEW YORK

My wife and I are longtime admirers and customers of Pierre Deux Antiques. Therefore, we were excited to read "French Spirit on the Hudson" in

continued on page 26


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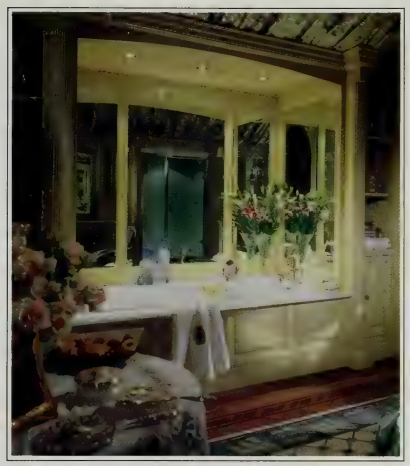
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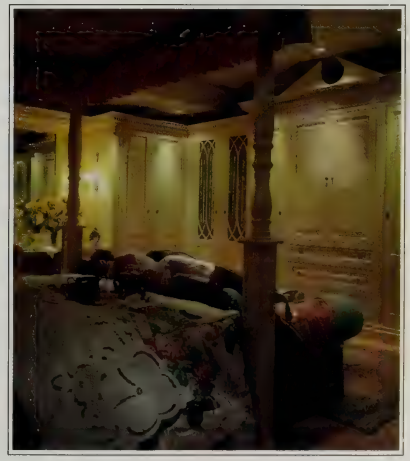
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the May issue. I applaud writer Susan Cheever and photographer Marlene Wetherell for detailing the work and good taste of the two Pierres—LeVec and Moulin. They not only grew a fine business but also rescued an architectural treasure on the Hudson River.

BOB PIERS
NASHVILLE, INDIANA

Nicholas von Hoffman's article on the costs of electricity and the possible future of microturbines ("AD Electronica: Alternate Currents," May) was interesting. However, I saw no specific references to the idea of electric cooperatives, which is what we enjoy in South Carolina. As for the microturbines, they are just another annoying noise element—cellar or no cellar.

DENISE MILLS
HILTON HEAD ISLAND, SOUTH CAROLINA

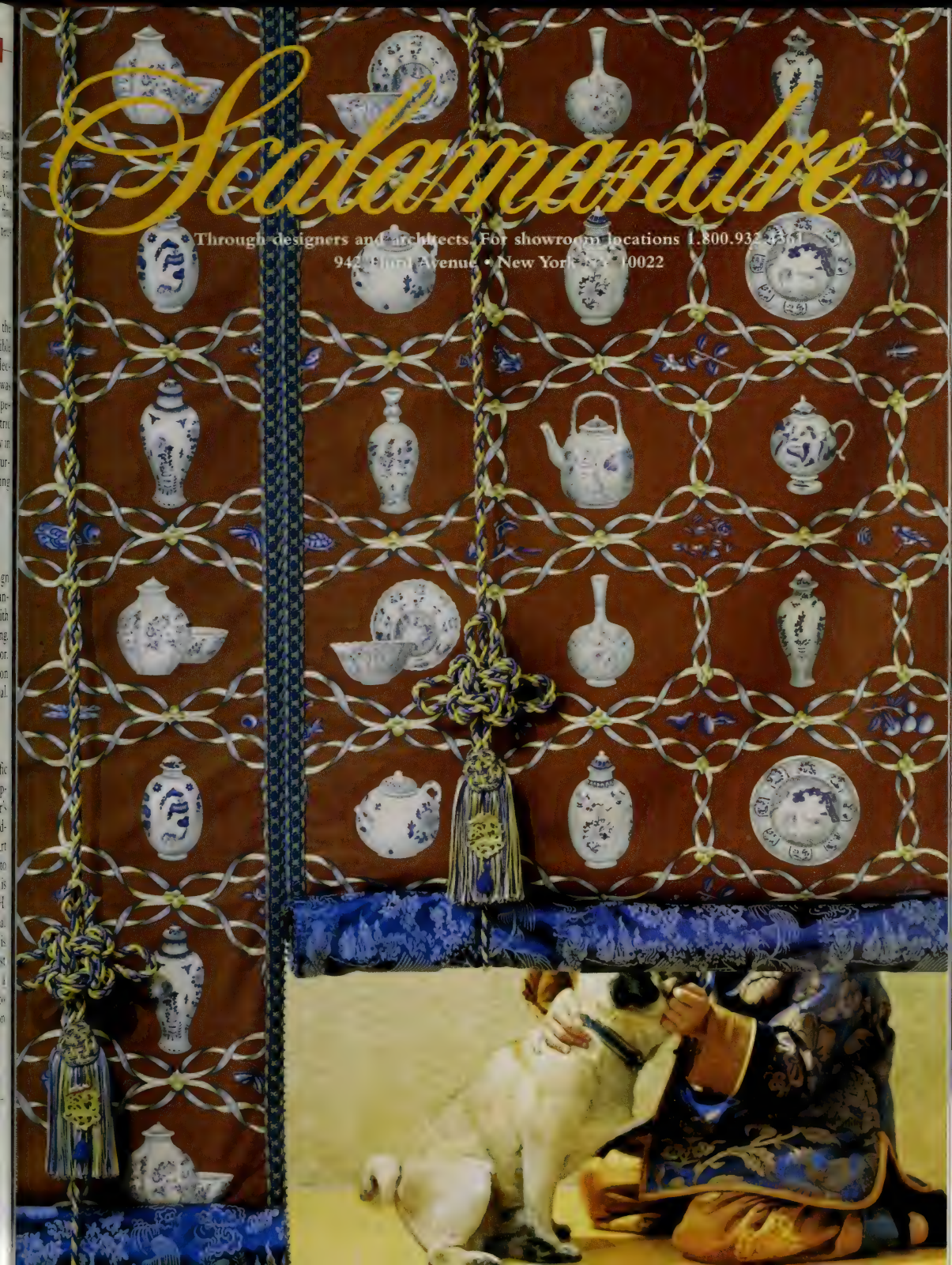
The credit for the landscape design of Kathryn Bigelow's house ("Canyon Zen," May) should be shared with David Fleming of Pardee and Fleming, who was also the landscape contractor. He was responsible for the selection and placement of the plant material.

WINSTON BROCK CHAPPELL
PACIFIC PALISADES, CALIFORNIA

The July 1998 issue featured a terrific article by Judith Thurman that captured the essence of Evelyn Lauder's work as a photographer and as a fund-raiser for breast cancer research ("Art Notebook: Natural Beauty"). I want to point out, however, that Mrs. Lauder is not the president of the Evelyn H. Lauder Breast Center at Memorial Sloan-Kettering Cancer Center. She is president and founder of The Breast Cancer Research Foundation, which is a not-for-profit organization dedicated to funding clinical and genetic research on breast cancer.

MARY CARROLL LINDER
NEW YORK, NEW YORK

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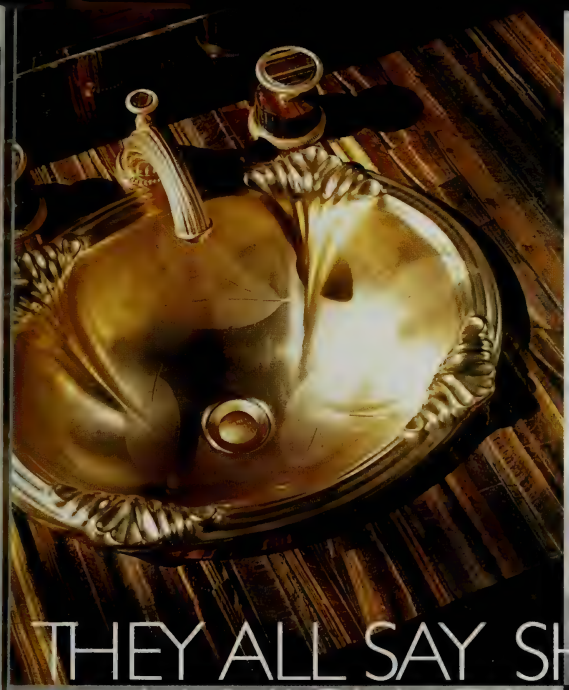
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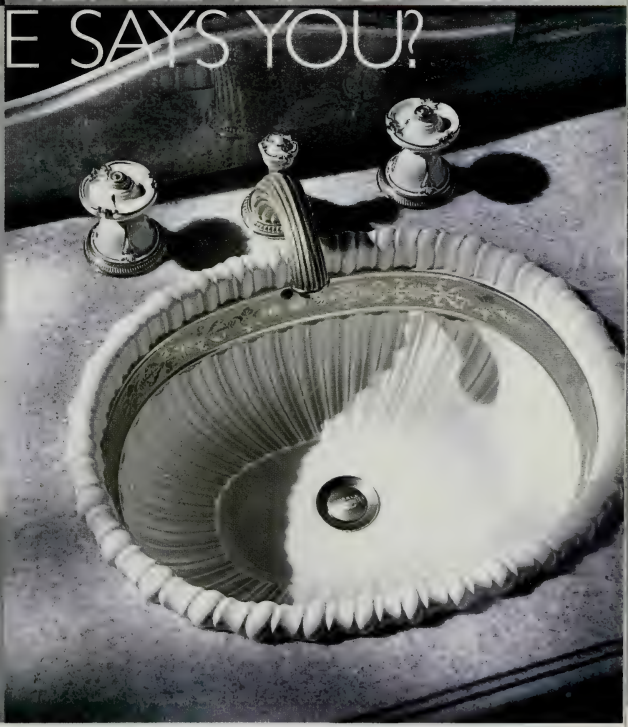
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BENEDITH MOLAND

Rem Koolhaas is perhaps the world's most astonishing architect. Next month we present a remarkable house he designed in the French countryside, the most keenly anticipated contemporary residence in recent memory. As different from the nearby châteaus as it could possibly be, Koolhaas's concrete, glass and steel structure nevertheless engages the landscape of Bordeaux with its own audacious authority. It's a story that you're bound to have strong opinions about, and we're eager to hear them. The October issue also features new work by Robert Denning in Manhattan, Thomas Pheasant in Washington, D.C., and Karin Blake in Malibu; an exclusive look inside London's historic Boodle's club; and a tour of Hacienda de San Antonio, Mexico's latest luxury destination. AD Autos returns, as Paul Goldberger considers the new Rolls-Royce, and in AD Electronica, Nicholas von Hoffman explores the electronic wonders of the Getty Center. In all, an astonishing issue.

Paige Rense
Editor-in-Chief


HANS NEEMAN

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward* for Doubleday.

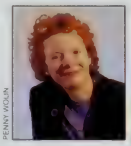
Susan Cheever, an *Architectural Digest* contributing writer, is completing her memoir *Note Found in a Bottle*, which will be published next year by Simon & Schuster.

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Patricia McColl, an *Architectural Digest* contributing writer based in Paris, has written about style for *The New York Times Magazine* and the *International Herald Tribune*.


PENNY WOLIN

Penelope Rowlands has written for *Vogue*, *Art & Auction*, *The New York Times Magazine*, *Premiere* and other magazines.

Susan Sheehan, an *Architectural Digest* contributing writer, is the author of seven books, including the Pulitzer Prize–winning *Is There No Place on Earth for Me?*

Judith Thurman, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. She is completing *Secrets of the Flesh: A Life of Colette* for Knopf.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.


COURTESY DOMINIQUE VORILLON

Dominique Vorillon is an *Architectural Digest* contributing photographer who specializes in architecture and interiors.

Michael Webb's latest books are *New Stage for a City* and *Volume, Geometry, Color.* He is currently preparing a series of monographs on residential architecture.

Cynthia Zarin is a poet and critic. Her new book for children, *What Do You See When You Shut Your Eyes?* will be published this fall by Houghton Mifflin.



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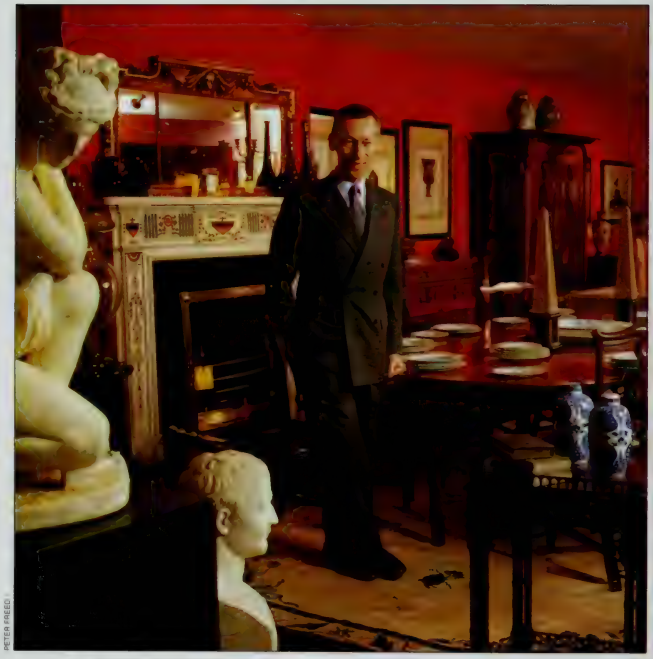
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AD at LARGE

MLINARIC IN NEW YORK

I'd heard about Chantal O'Sullivan's shop in Dublin, and since I now have an office in New York, where she has a new shop, I went to see her," says London-based designer **David Mlinaric**. In Manhattan he browsed through O'Sullivan's antique Irish furniture and objects and picked out a bureau-bookcase with a broken pediment ("a powerful piece of furniture") and Chinese Chippendale–style chairs. Mlinaric (right, at the shop) explains the appeal of **O'Sullivan Antiques**: "I like 18th-century Irish furniture because I like the place it comes from. In Ireland the weather is rough, and the robustness of the landscape comes out in the furniture." O'Sullivan Antiques, 51 E. 10th St., New York, NY 10003; 212/260-8985.



PETER FREED

David Mlinaric at O'Sullivan Antiques, in front of an 18th-century marble mantel made in Dublin

A silver-plated bronze chandelier by Elis Bergh, Carl Malmsten's Greco-Egyptian-inspired chest and an Uno Ahrén chair at Eric Philippe in Paris

PHILIPPE'S SWEDISH GRACE

This fall French dealer **Eric Philippe** is exhibiting a collection of furniture and decorative objects made in Sweden between 1917 and 1930 in a style known as Swedish Grace (*AD*, Apr. 1996). On view from Sept. 16 to Oct. 17 are a chest by designer Carl Malmsten, whose credits include the interior design of the Waldorf Astoria in 1930, and 40 other items of furniture, chandeliers, silver and textiles. Philippe remodeled his gallery for the exhibit, to which clients such as **Peter Marino** and **Jacques Grange** have been invited. Eric Philippe, 25 Galerie Véro-Dodat, 75001 Paris; 33-1-42-33-28-26.



COURTESY ERIC PHILIPPE



COURTESY ERIC PHILIPPE



COURTESY ERIC PHILIPPE

continued on page 38

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AD at LARGE

LINLEY'S RUSSIAN INSPIRATION



JONATHAN PILKINGTON

When **David Linley** decided to expand his cabinetmaking shop, he cast about for ideas for furniture to stock the new space (left). "Architecture is the basis for nearly all of our furniture," he says. "We wanted to do a Carlton House–style desk because the art of letter writing is exalted when someone sits at a desk like that. What building would best represent the feeling of that very masculine antique traveling desk? Russian architecture, of course." He and his design chief, Tim Gosling, thumbed through books in search of a long, symmetrical structure. "The grotto on the Kuskovo estate had the perfect proportions," says Linley, who designed hidden compartments behind the doors of the desk (left). David Linley Furniture, 60 Pimlico Rd., London SW1 W8LP; 44-171-730-7300.

TROPIC OF SANTA FE

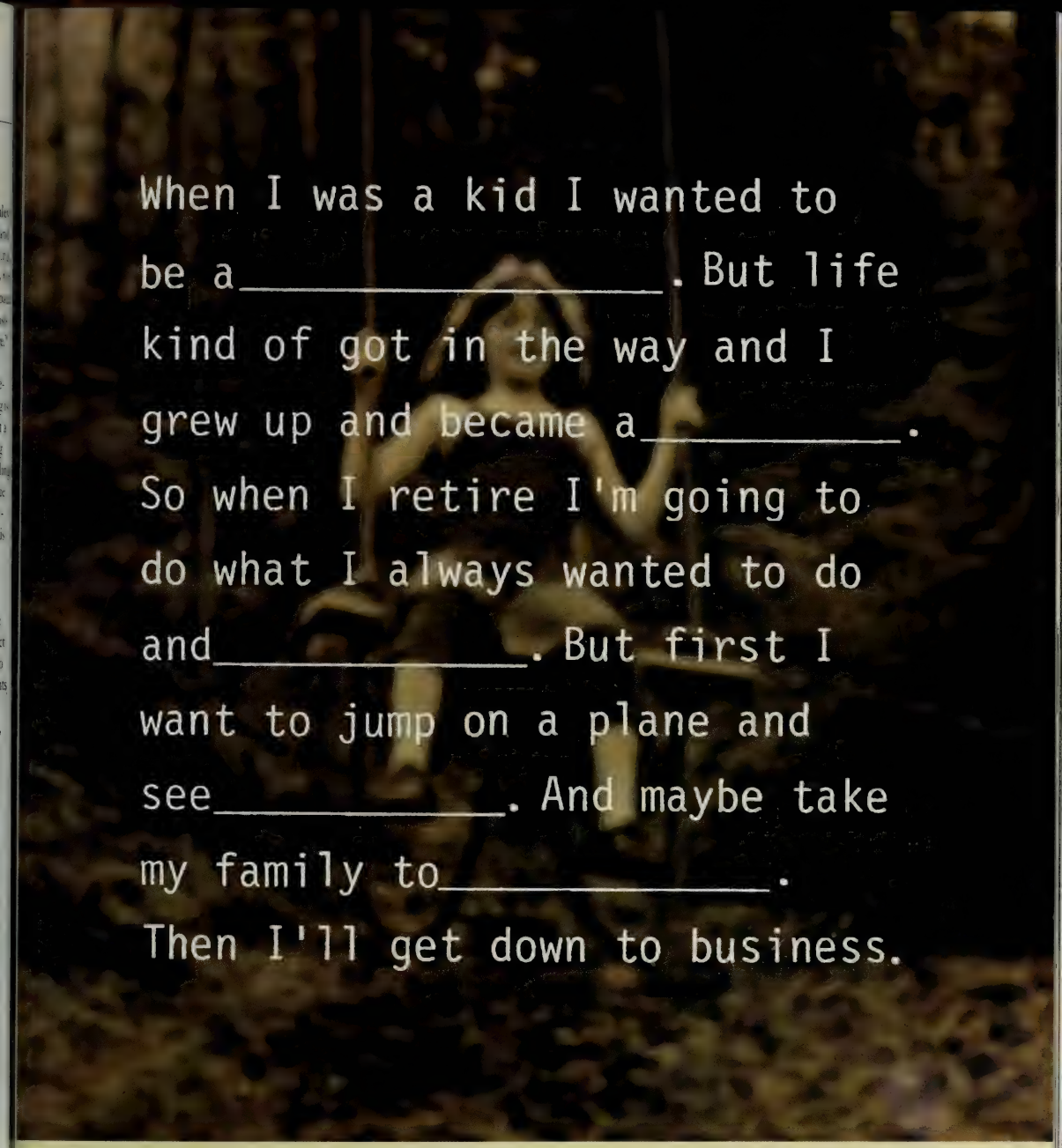
Ron Mann likes the scale and the rough-hewn quality of the antique wood furniture and objects that client Robbie Williams (*AD*, Dec. 1997) imports from the Philippines and Indonesia and sells at **Four Winds**, a shop she recently opened in Santa Fe. "These are simple country-style pieces made of exotic woods, but their forms are universal, so they marry well with European or other furniture," says Williams. Spread out through four display galleries and a nearby warehouse are chunky teak chairs from Java, wide baskets from Sumatra, 90-pound camagon wood basins from the Philippines and massive sideboards and cabinets from the Bohol province in southern Luzon. "I can't seem to bring in enough of the large-scale utilitarian items, like stone jars, bowls made of natural root forms and big platters," says Williams, who was recently showing a cache of heirloom textiles from Timor. Although she launched Four Winds on the assumption that she would be selling the furniture locally because it complemented the southwestern look, her staff has been kept busy shipping pieces as far away as California and Virginia. Four Winds, 901 Canyon Rd., Santa Fe, NM 87501; 505/982-1494.



ERIC SHANNON

A Philippine sideboard and wood bowl and a Javanese chair, right, at Four Winds

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THAD HAYES IN LOS ANGELES





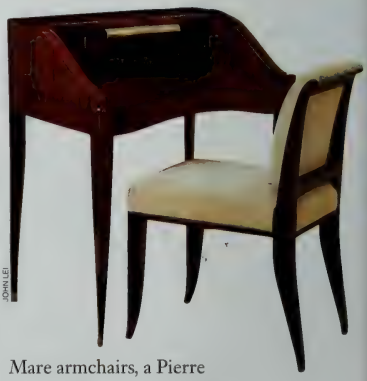
I always have problems finding outdoor furniture in New York," says **Thad Hayes**, who recently discovered a trove of period patio furniture at a new Los Angeles shop called **Outside**. On his first visit, Hayes (above, at the shop) bought a William Haines patio set designed for Mervyn LeRoy (*AD*, Apr. 1994). He also considered a rare Richard Neutra outdoor ensemble with thick cushions and a Walter Lamb lounge chair of tubular bronze and cotton yacht rope cord. "Everything's restored, painted and looks new," says Hayes. "The colors are of the period, like orange, which makes the furniture appear authentic." Owners Kathy Guild and Andy Hackman show pieces with pedigrees (lanai furniture by Museum of Modern Art architect Edward Durrell Stone, who designed only one line, in 1951) and fun 1930s to 1970s yard accessories, such as a Ball-B-Q barbecue with an aluminum cover. Selected clients are invited to Guild's Hollywood house, where furniture is displayed poolside (above). Outside, 442 N. La Brea Ave., Los Angeles, CA 90036; 323/934-1254.



A Giacometti tree table with glass top, right, and a Ruhlmann lady's desk at Rainbow in Manhattan

ART DECO CLASSICS

Christian Boutonnet has opened a branch of L'Arc en Seine (*AD*, Apr. 1997) in Manhattan for the convenience of American clients such as **Stephen Sills** and **James Huniford**. Located in the Upper East Side building where Boutonnet's New York partner, Frederic Fieux, lives, **Rainbow Fine Art** offers a sampling of the top furniture designers of the 1920s and 1930s: an Emile-Jacques Ruhlmann lady's desk, a Jean-Michel Frank table, Süe et Mare armchairs, a Pierre Chareau basket sofa and a Paul Dupré-Lafon lamp. The collection favors Frank, Boutonnet's specialty since 1979. By appointment. Rainbow Fine Art, 15 E. 82nd St., New York, NY 10028; 212/585-2587.



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AD at LARGE

UPTOWN MEMENTOS

Mario Buatta says of the **Asprey** boutique in New York's Hotel Carlyle, "It's a great little outpost on the Upper East Side. You don't have to go to the main Asprey shop in midtown—or London—to get leather items or small silver objects for last-minute gifts." Among the finds at Asprey are a chrome hood ornament in the form of a terrier; a deck of playing cards in a compact grained-leather box; a set of knives for spreading caviar and a caviar spoon, all with mother-of-pearl handles and in their own fitted case; and an *Alice in Wonderland*–inspired tea infuser in the shape of a teapot, with the Dormouse as its top and the Mad Hatter's hat on the end of the chain. Asprey at the Carlyle, 35 E. 76th St., New York, NY 10021; 212/396-3445.



JOHN LEI

A hood ornament, above, and other items at Asprey





BENEDICTE PETIT

Jacques Grange, right, with a set of Louis XVI–style chairs at Galerie Altéro in Paris

PARIS LEGEND

Everything that Nicole Altéro shows is charming," says **Jacques Grange**, who discovered her shop on the quai Voltaire 15 years ago, when he was decorating Yves Saint Laurent's house in Morocco. Since then Grange has visited **Galerie Altéro** regularly and has come away with such treasures as a Régence console from Pierre Bergé's house and Arts and Crafts chairs. Grange likes to explore the storage room in the back, where Altéro takes only friends and regular clients. Although her selection is eclectic, Altéro can be counted on to have 18th-century blown glass—her mother's trademark after she opened the shop in 1934. Galerie Altéro, 21 quai Voltaire, 75007 Paris; 33-1-42-61-19-90.

NEW ORLEANS RUNNER



BEN KNOX

Jacqueline Vance Rugs, in New Orleans, one of **Marjorie Shushan**'s favorite sources in the South for small antique kilims and Ushaks, is now offering wool kilims woven in Bulgaria. Vance has chosen 20 classic kilim designs, including old Ushak patterns, that can be made to a customer's size and color specifications, and she has begun importing Indian cotton dhurries in both contemporary and traditional patterns as well. Shushan recently ordered a custom-colored Ushak (above) for a residence in Tulsa, and she also commissioned a yellow-and-white-striped dhurrie that Vance had woven in India. Jacqueline Vance Rugs, 3944 Magazine St., New Orleans, LA 70115; 504/891-3304.

continued on page 52

The French certainly didn't invent champagne, lingerie and the open-mouthed kiss while nestled in a futon.



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AD at LARGE

FLEMING'S FIND

Are there more antiques shops or real estate shops in the Hamptons? It's hard to say," remarks **Thomas Fleming**, noting the paucity of authentic old English furniture on Long Island. His Southampton source is **Croft Antiques**. "I can find things that are suitable for the Hamptons," says Fleming (right, at the shop). "They're serious pieces but not at serious prices, and they have style and are comfortable to live with." Owner Chris Hines also carries Aesthetic Movement cabinets and Second Empire chairs, which are popular with designers such as **Victoria Hagan**. Croft Antiques, 11 S. Main St., Southampton, NY 11968; 516/283-6445.



JOHN LEE

NEW IN SAN FRANCISCO

I've found accessories there that I've liked," says **Suzanne Tucker**, referring to the new **Richard Witzel & Associates** shop, across from her San Francisco office. The shop is set up like a studio apartment, with custom sofas and beds, reproduction tables and antiques, such as Chinese chests, chinoiserie cabinets and Murano glass lamps. "People often find design intimidating. I want to make it more accessible," says Witzel, an interior designer. Richard Witzel & Associates, 3232 Sacramento St., San Francisco, CA 94115; 415-674-8300. □



RUSSELL MACMASTER

A replica hunt desk and a custom sofa in a Brunschwig & Fils cotton paisley at the Richard Witzel shop

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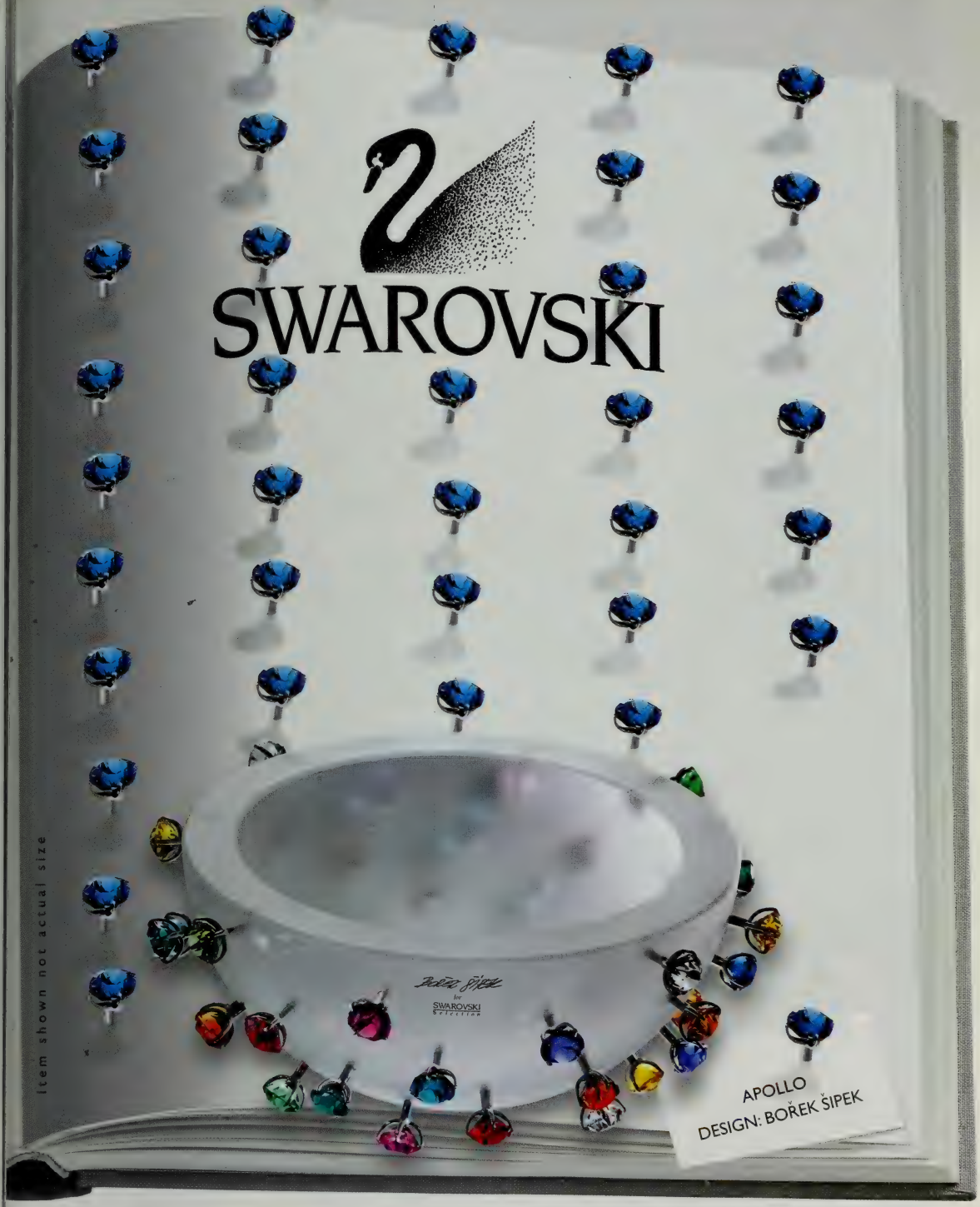
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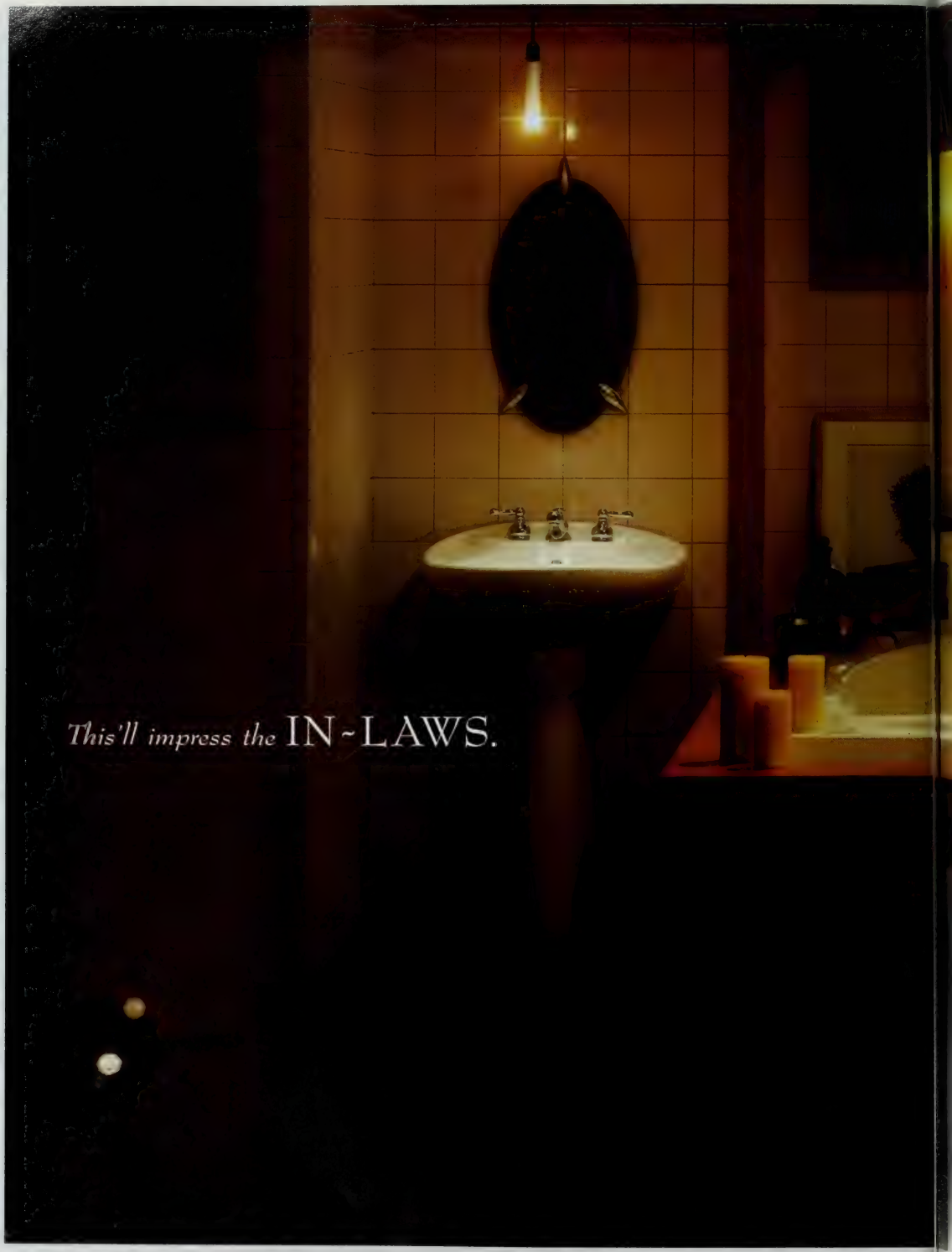
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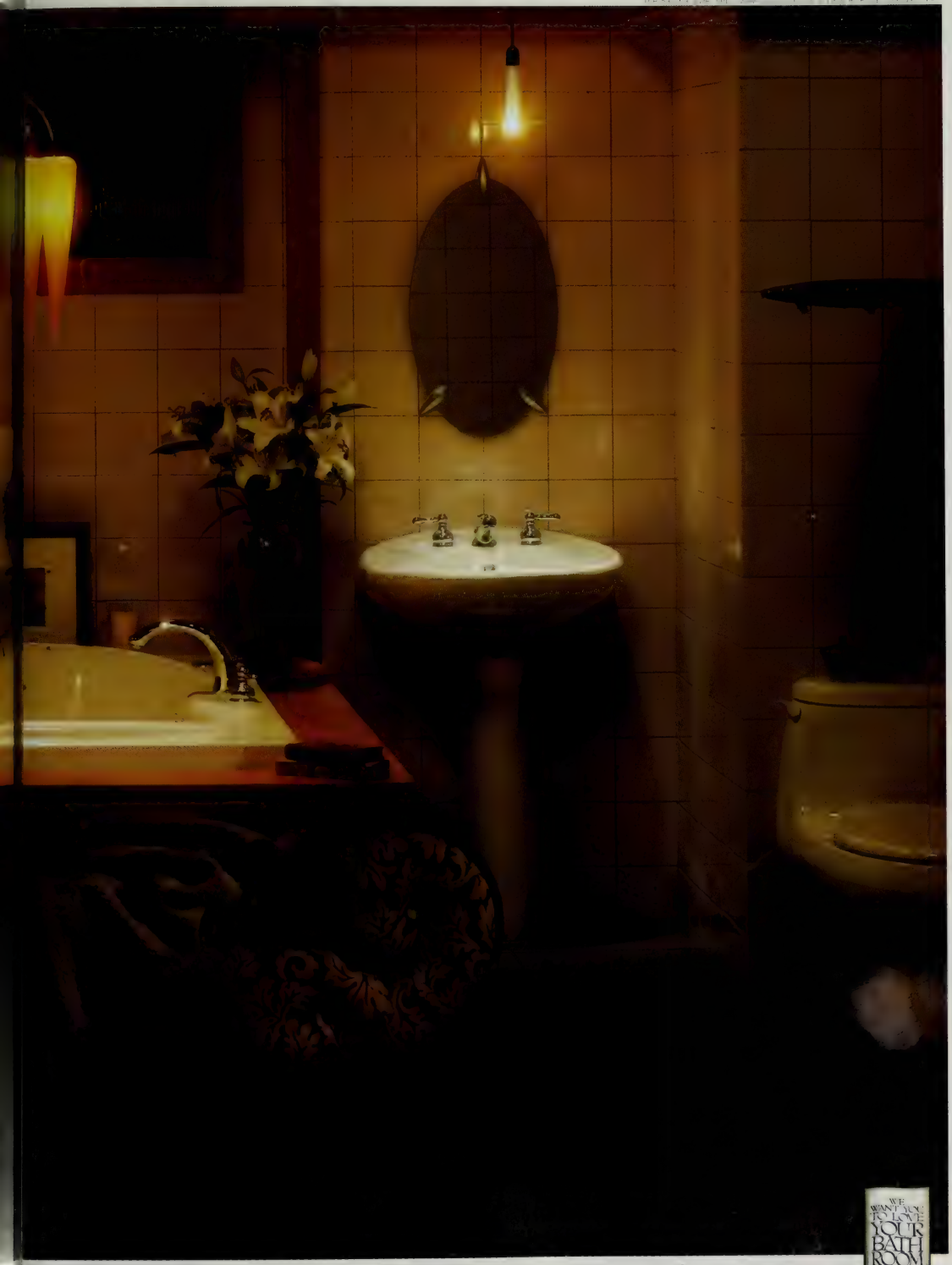
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CAPITAL GAINS

THOMAS PHEASANT DISCLOSES HIS WASHINGTON, D.C., SOURCES

Text by Susan Sheehan
Photography by
Billy Cunningham

THOMAS PHEASANT'S DESIGN studio is in historic Georgetown, his house is in Georgetown, and when he goes shopping on behalf of his clients, Georgetown is the place where he most often buys antiques, paintings and photographs for their homes and statuary for their gardens.

David Bell Antiques, on Wisconsin Avenue—one of Georgetown's two main thoroughfares—is a narrow, deep place filled with objects that reflect the taste of its owner, who began his business in 1990. "My approach to antiques is to seek out the unusual," says David Bell. He points out an eighteenth-century Swedish figure of Leto carved in stone ("I adore statuary, and eighteenth-century Swedish statuary is so hard to find"); an eleven-foot-long Tuscan table ("My eye runs to large things, and I chased after a dealer in Maine for five years until he let me have it"); and a first-century Roman sarcophagus that is six and a half feet long.



"Bell has American and European furnishings and garden ornaments, many of them large scale. He favors things that look weathered, that have a patina of age."



"There's much to find beyond the expected Americana in Washington, D.C.," says Thomas Pheasant. LEFT: The designer holds an Arts and Crafts sconce at David Bell Antiques.

BELOW: Two 19th-century Italian carved marble warriors stand before a pair of late-19th-century Swedish cabinets and a French wallpaper screen with classical figures.

"Most Washington houses are too small for some of these pieces, but we sell to many people from California," Bell says. "I recently sold a lot of items to a couple in Montecito for their thirty-by-fifty-five-foot living room. They'd been having trouble filling it."

Bell's customers include people who walk in off the street, New York dealers, about ten "great" clients of his

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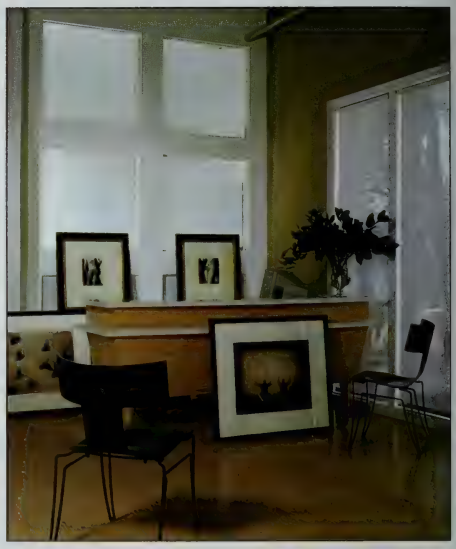
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CAPITAL GAINS



LEFT: "Hemphill Fine Arts specializes in contemporary painting and photography," says Pheasant, who looks at Wade Hoefer lithographs with owner George Hemphill.

BELOW: A recent gallery show featured images by Washington photographer Colby Caldwell. "Hemphill enjoys pushing the envelope with what he exhibits."



continued from page 56

own and "Tom Pheasant and ten of *his* great clients," to whom Bell has sold antique clock faces, a pair of hammered steel Arts and Crafts sconces, an Art Déco games table and chairs from the 1930s and an eighteenth-century French carved stone frieze Pheasant laid in a bed of ivy.

"I like to shop at David's because he has a good eye for large weathered objects," Pheasant says. "He just knows what makes one object nothing and another valuable or beautiful. He's true to his eye. He really shops for himself, and for a dealer with only so many square feet of space, it's important to have a very strong signature. If I'm looking for that odd garden item, I'll go to David first, and that piece will get the design going."

Touching a nineteenth-century French planter with horses, Pheasant says, "This planter was originally bronze doré, but as a result of being left in a garden for over a century, it's corroded to a fossilized state. It's taken on a life of its own. That's why I'm attracted to it. I know one person will see it as something old and worn, but my response is, 'The patina is just great.'"

Also on Wisconsin Avenue is Gore Dean, which occupies a Federal-style row house. Pheasant not only likes to stop there for objects such as deep red, green, blue and purple antique glassware—goblets and decanters have found their way into a number of his famously neutral interiors—but also to chat with its owner, Deborah Gore Dean-Pawlik.

"I got into the business by buying a desk at an auction house for a thousand dollars," she explains. "It didn't work in my house. I'd had it carried up to the third floor, where an air-conditioning repairman stood on it and broke one of its legs. A second leg was broken by movers trying to get it off the third floor. I sold it to another auction house, where it fetched seventy-nine hundred dol-

continued on page 66

RIGHT: "Every street in Georgetown is more charming than the next. Although the area has grown commercially, it still holds on to the spirit of its original architecture."





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CAPITAL GAINS

continued from page 60

lars. I said to myself, 'This is a good business.'" She opened her first store in 1988, outgrew it and moved to her present address eight years ago.

Fanciful is the adjective Dean-Pawlik chooses to describe many of the objects in her store. "See those clear colored glass flowers I have on that table? They're actually a ceiling fixture, but they would look gruesome on a ceiling. They look much better turned upside down as a basket of flowers."

She moves quickly past several eighteenth- and nineteenth-century French birdcages and an English chalkware cat and dog, and stops at a 1930s French games table with a leather top. "It has wonderful lines," she comments. She turns to a piece of nineteenth-century French *picque assiette* shaped like a vase and covered with bits of porcelain in many patterns and colors. "Americans call it memory ware. Porcelain was so expensive in the nineteenth century that when you shattered a plate or a cup, you lost part of your inheritance, so craftsmen fashioned objects out of the broken pieces."

She looks up at a mirrored carousel canopy hanging upside down from the ceiling. "I found it in an antiques shop in Palm Beach," she says. It is a piece Pheasant admires and one for which he is determined to find a home. "I can see it hanging from a dining room ceiling on three thick silk cords," he says. "I can imagine candlelight from the table illuminating its surface."

Dean-Pawlik occasionally buys antiques from other Washington dealers. "A per-

continued on page 68



RIGHT: "Gore Dean displays mostly European pieces," says Pheasant. A Swedish clock faces 18th-century Italian chairs.

BELOW: "The shop offers wonderful colored glass. My clients use it to bring new life and interest to traditional table settings."





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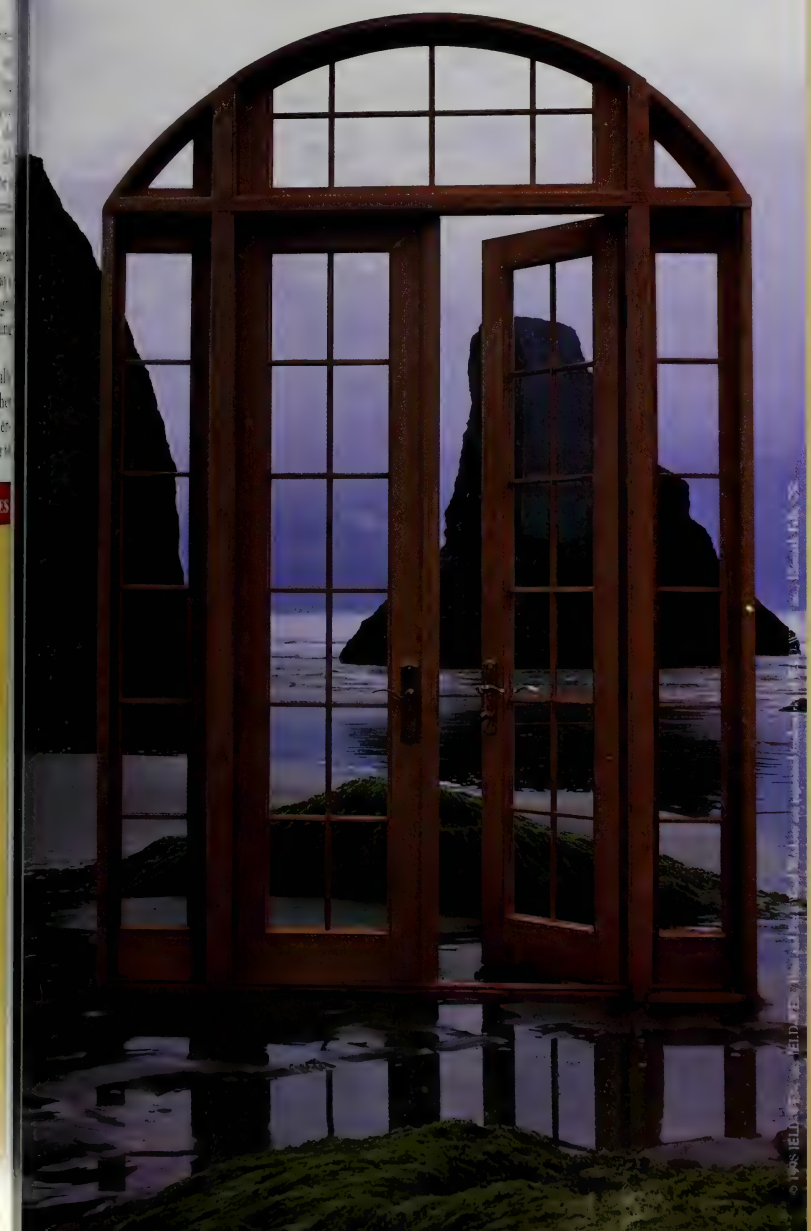
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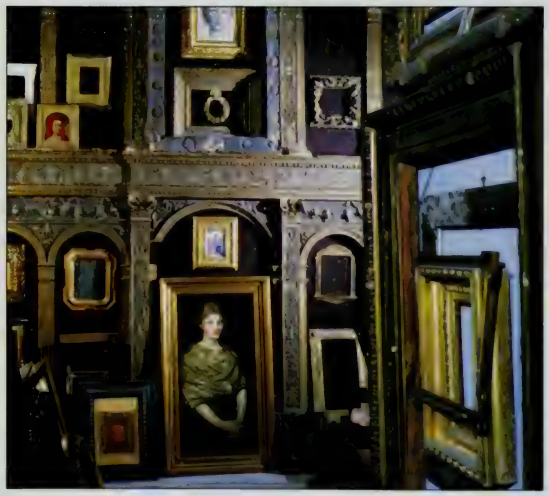
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son may have had a piece for five years and may think he'll faint if he looks at it one more time," she says, "so he sells it. It's new to me, and that starts the excitement all over again. Antiques have their own energy. Sometimes you can put more energy into a piece than anyone else. You'll clean it and polish it in a certain way and put it in a prominent place, and one day someone will come in, respond to it and take it home, and then you have the joy of starting over."

Hemphill Fine Arts, on Thirty-third Street Northwest, is next door to Thomas Pheasant, Inc. George Hemphill, who launched his gallery in 1993, represents a small group of contemporary painters (among them California artist Wade Hoefer) and photographers (including Colby Caldwell, a Washingtonian). Pheasant admires their work, so he often guides clients to his neighbor.

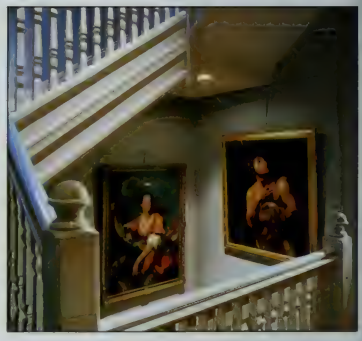
A while ago Pheasant sent a couple who live in Virginia to a Wade Hoefer show at Hemphill. They told Pheasant they liked the artist's landscape paintings, so he returned with them to look at specific works. They chose one that hadn't been in the show—one they thought fit the mood of their house. "It's like striking gold when you bring someone in and they find something they love," says Pheasant.





ABOVE: Pheasant and Ramon Osuna discuss a circa 1540 painting of Mary Magdalene by Bacchiaca at Osuna Gallery. "He carries fine old masters."

RIGHT: "There are three floors of treasures at Osuna." A portrait of Queen Christina of Sweden, circa 1670, hangs near *Adam and Eve in Hell*, a 19th-century oil.



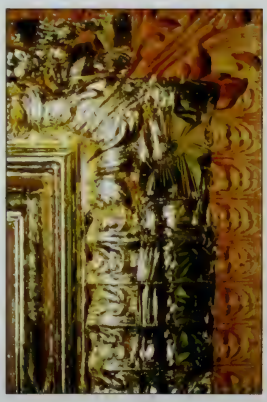
Sometimes he tells Hemphill about a design project in a distant place—in one case a "vast log cabin in Wyoming." Pheasant asked him to obtain some Edward S. Curtis prints for it. Curtis photographed Native Americans in the West between the 1880s and 1920s, and when Hemphill showed him a selection of images of Navajo returning from a hunt and portraits of tribal chiefs, Pheasant was taken with the latter. "Landscape photographs wouldn't have been able to compete with the views from the cabin's windows," recalls Pheasant. "The house,

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ABOVE: A 15th-century Venetian polyptych sets off antique frames at Gold Leaf Studios. "I'm always inspired when I come here. If they don't have what I need, they create it."



RIGHT: Koy Eam applies gold leaf to a frame. "The studio does the most painstaking restoration," Pheasant points out. FAR RIGHT: A detail of the intricate work.





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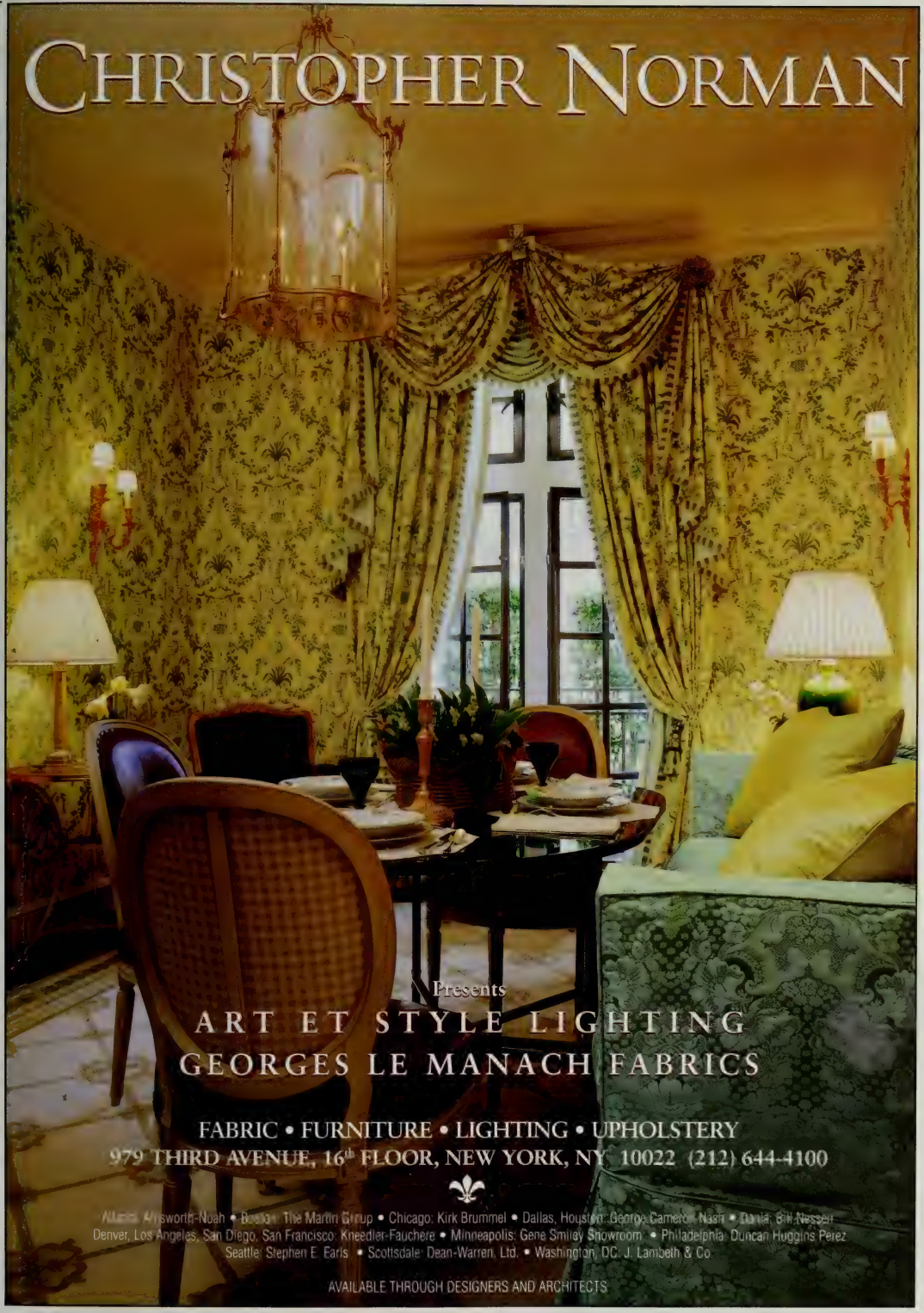
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CAPITAL GAINS

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with its huge timbers, is powerful, but I felt the portraits could stand up to it, even though the images were only nine inches by fourteen inches." The clients bought fourteen photogravures.

Just beyond Georgetown, near Dupont Circle on Sixteenth Street Northwest, is the Osuna Gallery, which fills a large 1890s town house. From there Ramon Osuna, its Cuban-born owner, sells old masters, nineteenth-century European paintings, colonial Latin American art and contemporary works. The paintings are displayed in the ample entrance hall, living room, dining room and bedrooms and line all three levels of its grand staircase. Pheasant started buying from Osuna when he had a gallery offering only contemporary paintings. "At first I recommended modern paintings to my clients who lived in contemporary houses," says Pheasant. "Over time I started putting old masters in what would be untraditional settings for the paintings. It works." For a couple who had a contemporary house with a huge living room and dining room separated only by columns, the designer hung one Italian landscape at the far end of the living room and another at the far end of the dining room. "The paintings created a wonderful feeling for the space, and I enjoyed the clients' reaction to them."

Pheasant next visits Gold Leaf Studios on Twenty-second Street Northwest, which is also near Dupont Circle. He goes there to have most of the photographs, paintings and mirrors he buys for his clients framed—and to have frames of his own design fabricated.

William B. Adair, Gold Leaf's erudite owner, is not merely an expert framer and gilder; he is a frame historian and collector too. Walk through his space, and you will see a frame designed by Edgar Degas, who once wrote to another painter, "The frame is the reward of the artist," and was so concerned with the proper presentation of his paintings that he designed his own frames. Adair also has frames designed by James McNeill Whistler and frames designed by Stanford White for such artist friends as Abbott H. Thayer and Augustus Saint-Gaudens.

Adair, who frames for museums all over the United States and for Blair House, is a past president of the Society of Gilders. In his workshop the ancient practice of gilding thrives and is carried out daily by a group of Cambodian refugees he hired through a Buddhist relief agency.

"I've bought many gilt frames from Bill—both antique originals and contemporary designs—but I recently did a house that has a relaxed look to it," Pheasant says. "Bill does a Stanford White frame with a texture I like, but it is customarily fabricated with a gold-leaf finish. I didn't think it would work in that house, so I asked him if he could make it with an antique bronze finish, and he did. It was perfect.

"Bill would succeed in any city, so I'm extremely fortunate he's here," continues Pheasant. "I really have him push the limit because he's so capable. The problem with some ideas is you just can't make them happen. When I work with Bill and his team, we can make anything happen. Whatever I think of he can do, so there's no excuse for not being creative.

"When I first went into business for myself in 1980, I couldn't do nearly as much of my shopping in Washington as I can now," says Thomas Pheasant. "I still go to New York and London to buy most major antiques, but I like to buy as much as I can here. After all, the more business I and other designers give local dealers, the more they'll be able to bring in." □

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VICENTE WOLF

When Carson's asked Vicente Wolf to create a millennial collection, Wolf loved the idea. "They didn't want reproductions," he says of his new 20th Century Collection, which debuted at High Point. "I like design to take cues from the entire century, but with today's point of view." The Angela high-back chair in off-white linen (foreground) was inspired by a Paris flea market find. "I took a Polaroid of it, put that away and designed it from memory," says Wolf. "You think you know where it comes from, but you can't tell exactly." The Maureen table (center) from Casa Bique has bronze legs and a mahogany top. Tyndale's Pam lamp (far left) has a copper shade. "And it only costs two hundred and fifty dollars."

MIMI LONDON

Mimi London only had to step outside her Montana house (see *Architectural Digest*, June 1987) to find the raw material for a new line of log furniture. "I was on my property when a juniper tree fell, and I thought, Better make it while you can," she says. "With juniper I can still make large pieces, but the diameter of the logs is smaller, so they look lighter. Plus the wood has this wonderful shaggy texture." London has developed a prototype for a chair (right), and the line will eventually include beds, tables, mirror frames and desk accessories. She is considering sheepskin upholstery, "but it's surprising to see the chair in something fancy like a brocade," she says. "It can have that classic, turn-of-the-century lodge look." London is currently testing different ways to finish the juniper. "I've worked with the same craftsmen for twenty-five years, but with a new wood there are a lot of variables, and it takes a year to test the finishes," she says. "This also gives me an excuse to go horseback riding at the ranch and see what's going on out there and what I can do with it."



JIM MCHUGH

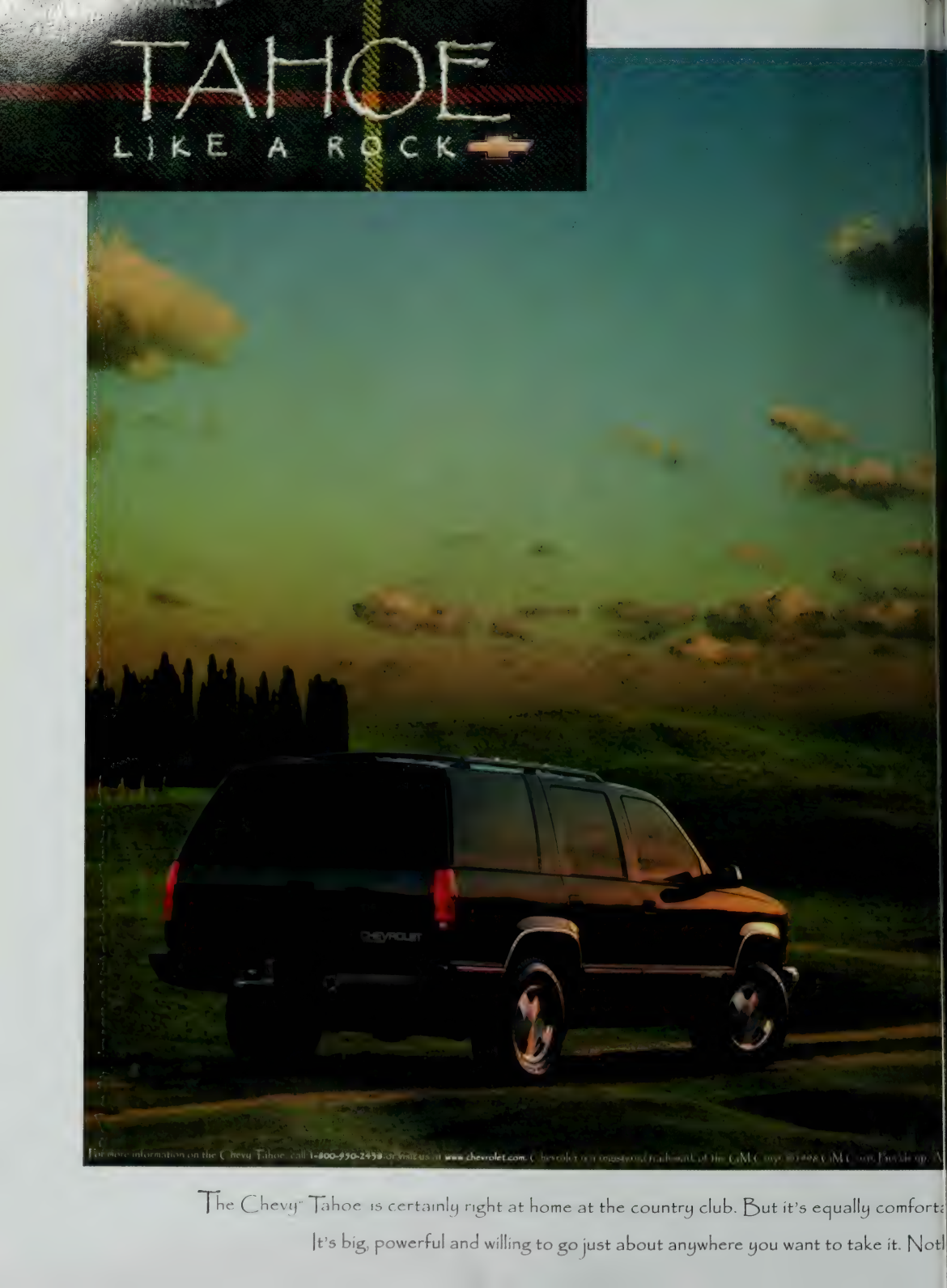
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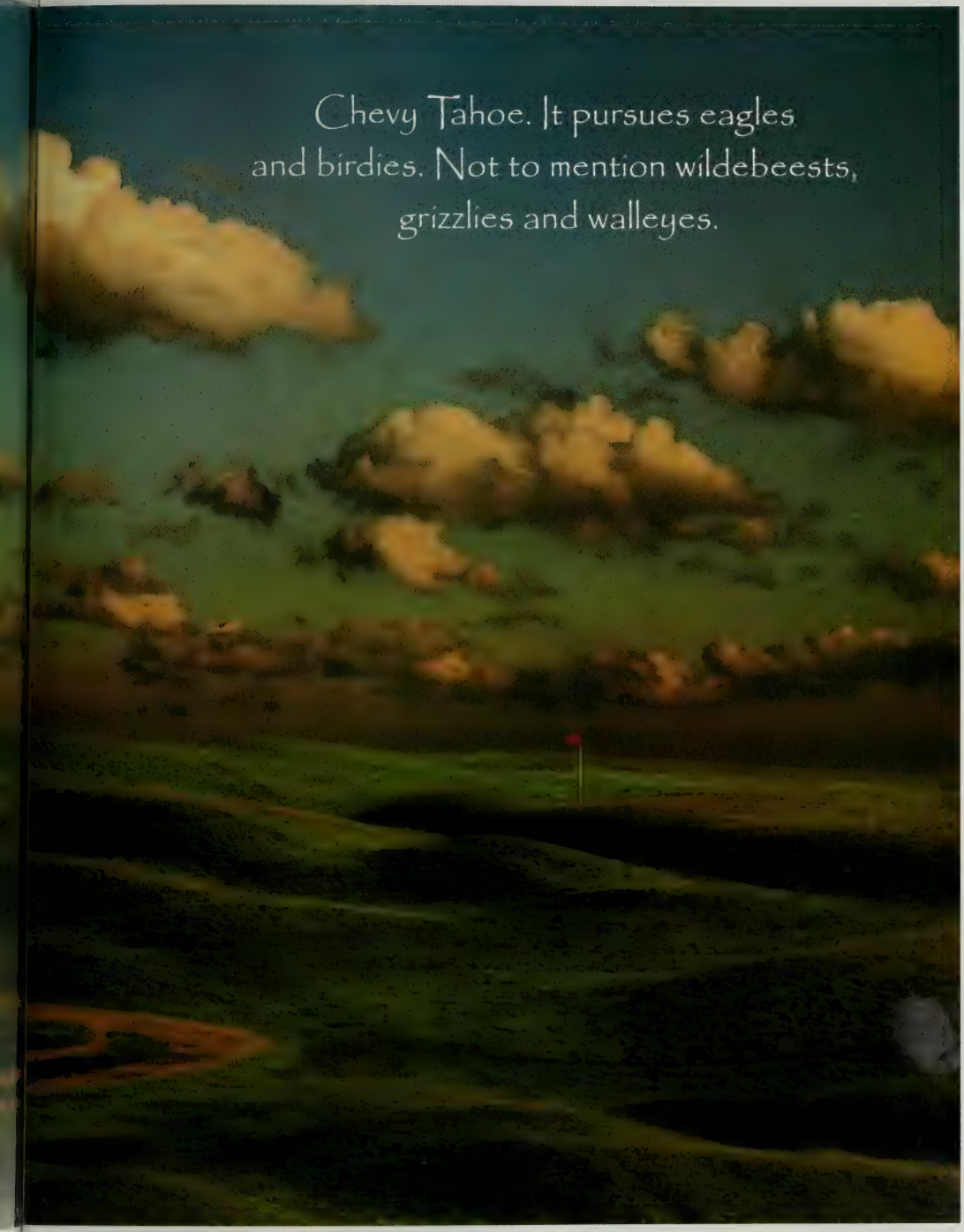


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INTRODUCING NEW LINES

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CAMPION PLATT

I'd love it if someone called and said, 'I want that stool right away,' and the piece was already in production," says architect Campion Platt, who has turned his focus from creating one-of-a-kind environments with custom furnishings for his clients to producing a complete line of furniture.

Modern lines define Platt's wedge-shaped chaise and ottoman, covered in Rogers & Goffigon camel hair and leather. The lamp with an attached table allows light to shine up as well as down. "Almost everything I design has two functions," the architect says. The bench can be used in a hall or at the foot of a bed. A stool in leather-covered aluminum was fabricated by Christopher Tekverk (see *Architectural Digest*, January 1998).

WILLIAM DIAMOND AND ANTHONY BARATTA





A lot of regular fabrics were too muted for us," says William Diamond of Diamond Baratta Design. "We needed bolder, more exciting color." With that mission in mind, Diamond (right) and Anthony Baratta have come out with their first line of fabrics, which includes squirrel and fish prints screen-blocked on cotton. *Lighthouses*, a large-scale pattern on a yellow ground (on sofa), was inspired by Baratta's collection of model lighthouses (see *Architectural Digest*, July 1994). More outdoor themes are found in *Maine Scenic* (top) and *Windmills*.



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INTRODUCING NEW LINES

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SALLY METCALFE

For the latest wallcovering collection (below right) at London's George Spencer Decorations, owner and head designer Sally Metcalfe wanted to try hand-blocking, a laborious eighteenth-century technique that has virtually disappeared. "It's a very expensive process," she explains, "but we wanted to do something that simply isn't done anymore."

Anna Maria (in front of chair), for instance, is made with sixteen blocks that need to be applied 192 times for a single roll. The papers can be colored to a client's specifications. Metcalfe has also revived the art of traditional flocked wallpaper, which became popular in the seventeenth century to simulate the effect of damask or velvet. *Venetian Damask* (background) was adapted from several eighteenth-century Spitalfields designs, and, like all of George Spencer's papers, the flock is made of wool for a rich matte effect. □

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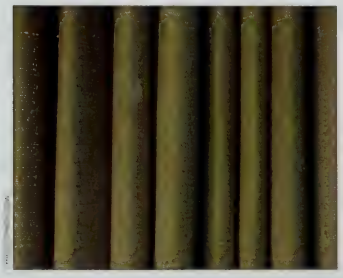
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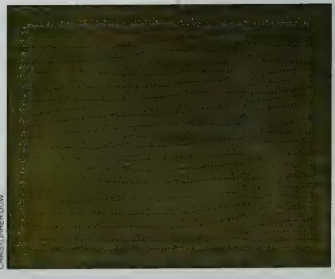
I like to paint walls in a color that can't be described in one word," says Barbara Barry. Her new private showroom, in what was previously her own Los Angeles apartment, is a case in point. "The wall color is lime-gray-green." She used the plain weave she designed for Baker for both the oval-back chair and the draperies (below left), and she often has the larger pieces of furniture and the draperies echo the color of the walls. "Keeping the colors similar makes a room feel serene," she says. Barry also often paints ceilings and moldings the same color as the walls, "so you don't feel like you have a white lid on you."

The high-back chair is covered in a citrus worsted wool called *Slipmatch Veneer* (below right) from her collection for HBF. She is especially fond of green. "Since it includes yellow, green looks saturated at the end of the day or barely there in the morning," she says. "It goes well with wood, and it exists in nature in so many forms. I could never get tired of it."









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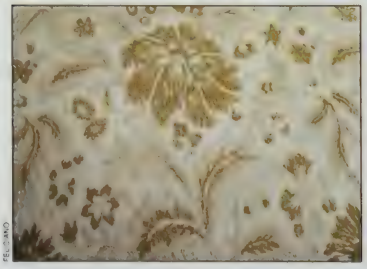
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FOCUS ON COLOR

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GREG JORDAN

The clients didn't want pattern but wanted an exciting room, so we went for mouthwatering blocks of color," Greg Jordan says of a Park Avenue living room. Red and cream became the predominant colors, modulated by texture. The walls were done in a chalky casein paint. He chose a cream linen carpet called *Palm Court* (above left) from Stark and a tomato shade for the draperies, from Christopher Norman. *Palmieri*, the cherry velvet on the sofa (above center), and *Corinthian Antique Gold*, on the armchair (above right), are both from Scalamandré. "We studied dozens of tones—we didn't want anything too pink or too orange."

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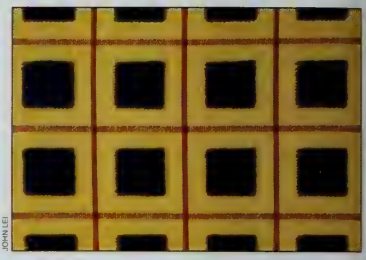
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FOCUS ON COLOR

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GEOFFREY BRADFIELD

Geoffrey Bradfield lit up a dark dining room with variations on yellow. "The trick is having different shades to make the space warmer and more luminous," he says. He wanted the walls to be a strong yellow, the panels a medium shade and the moldings an even lighter one. The walls were painted by Dalma Decorative Painting. The chairs are covered in *Desert Effilé* from Old World Weavers (top right); the draperies (top left) are *Collino* from Old World Weavers; the sisal is from Stark (top center). Even the 1930s chandelier was chosen for its golden glow.

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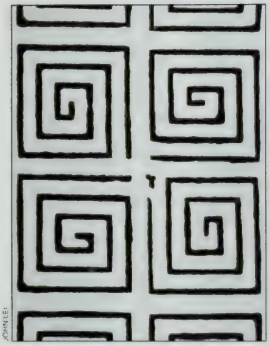
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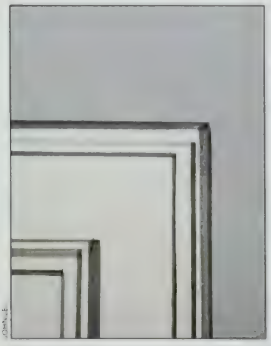
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THOMAS BRITT

The grisaille paintings that had once hung in his parents' house became the point of departure for a guest bedroom in Thomas Britt's own house in the Hamptons. The grisaille technique, which employs tones of gray and was sometimes used in the seventeenth century as an undercoat in oil paintings, became fashionable for interiors across Europe during the late eighteenth century.

The trompe l'oeil panels (bottom) were painted by architect Voytek Rutkowski, "in the same way they would have been painted in Sweden, where it was very common," says Britt. But he has updated the concept by including objects from his frequent travels to India, such as a one-of-a-kind batik with a Greek-key pattern (center) and a mirror with black-and-white inlay (top).

Britt had the sofa covered simply in an inexpensive white cotton finished with black piping and tape. "The room ends up being very much of this moment," he comments.

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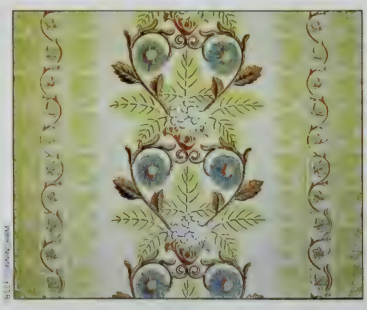
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RICHARD KEITH LANGHAM

Richard Keith Langham redid a nineteenth-century Shingle Style house just outside Manhattan that had belonged to George Armstrong Custer's daughter, where he was confronted with shiny red walls in the dining room. "But there was great daylight and green from the trees, so we wanted the color to be fresh and clear," he says. The hand-blocked wallcovering, *Empire Polychrome* (below center) from Christopher Hyland, was colored in a celery green and a robin's-egg blue, shades inspired by the nineteenth-century Axminster carpet, from Y&B Bolour. "The pattern is very open, so the room doesn't feel enclosed," he says. The dining chairs are upholstered in custom-dyed lipstick-coral pigskin from Hermès Leather (below left), while the side chairs are covered in *Narrow Stripe*, a two-tone coral cotton from Clarence House (below right). The yellow-green drapery taffeta is *Swan Lake* from Stroheim & Romann. "The mix of hot and cool color is where the freshness comes from," says Langham.









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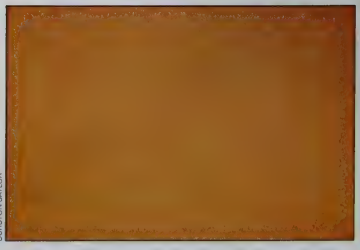
MARIO BUATTA

Some people are afraid of color, but strong colors are actually very traditional," says Mario Buatta. "A can of paint is my strongest weapon." Luckily, the owner of a 1929 neo-Georgian house in New York already had a penchant for dramatic hues. The center hall is painted in orange with a stipple finish (bottom right). The entrance hall's pink walls, coated in a crisscross glaze that resembles linen (bottom left), "was adjusted fourteen thousand times and has incredible depth," he says. An avocado stain (bottom center) was applied to the wood paneling in the dining room. "There's an excitement about seeing these colors," Buatta adds. "It gets your blood going."









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ROBERT DENNING

In a New York apartment originally designed by Renzo Mongiardino, Robert Denning created a rich guest bedroom with some of his favorite hues. "I used lots of ochers and greens, and if you add some red to that, it always works," he says. The sofa is covered in *Joséphine*, a damask from Tassinari & Chatel (bottom). "The big pattern contrasts with the rest of the room, so it doesn't feel too stuffy." A Napoleon III bed and night table that had been dark brown were painted pale green and looked instantly Swedish. "I love all those Nordic colors," admits Denning, who enlisted the expertise of Sheelin Wilson, a restorer who specializes in water gilding. The wallcovering, *Beaufort House* from Rose Cumming (top), reappears on the box spring. The door is the only one in the apartment that wasn't wood, so it was given a faux finish (center). "We did that rather than using veneer—it's more fun." □

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WHAT DESIGNERS BUY AND WHERE THEY FIND IT

PETER MARINO

I don't buy the usual ones with three chrysanthemums in a basket," Peter Marino says of the antique Japanese screens he collects for himself and his clients. "It's the abstract ones that make me go crazy." The nineteenth-century green-and-gold screen (right), from the Meiji period, has colors typical of a Shinto shrine. He also seeks out so-called Zen screens. "The artist would sit for eight hours and then, in a great burst, paint a horse," he says. Some screens were used as doors in palaces, but mostly they stood folded. Momoyama screens from the 1600s are the rarest. "That's like finding a da Vinci," says Marino, whose favorite sources are John Eskenazi in London and Ariane Dandois in Paris.



JOHN E.

M GROUP

Hermes Mallea (left) and Carey Maloney of M (Group) had seen scholars' rocks in antiques stores for years but only began to search them out when they did a project for a collector of Chinese art a year ago. The rocks, which first became popular in the Song Dynasty (960–1279), "were called scholars' rocks because they traditionally served as objects of contemplation or inspiration," says Maloney, who found some examples at Kaikodo in New York. "We're attracted to them because they're abstract yet natural." The large black piece is made of stone from Lingbi, which is considered the most desirable type and is so dense it produces a ringing sound when tapped. Earlier pieces are shaped like mountains, but the later Ming and Qing stones have more dramatic configurations. Many rocks have carved rosewood bases, which are integral to the pieces. What remains a mystery is how they were made. "Once they were considered natural, but the conventional wisdom now is that most were sculpted, rubbed and even dyed," says Mallea. "But the magic is that no one can tell exactly how each rock was worked."



PETER FREE!

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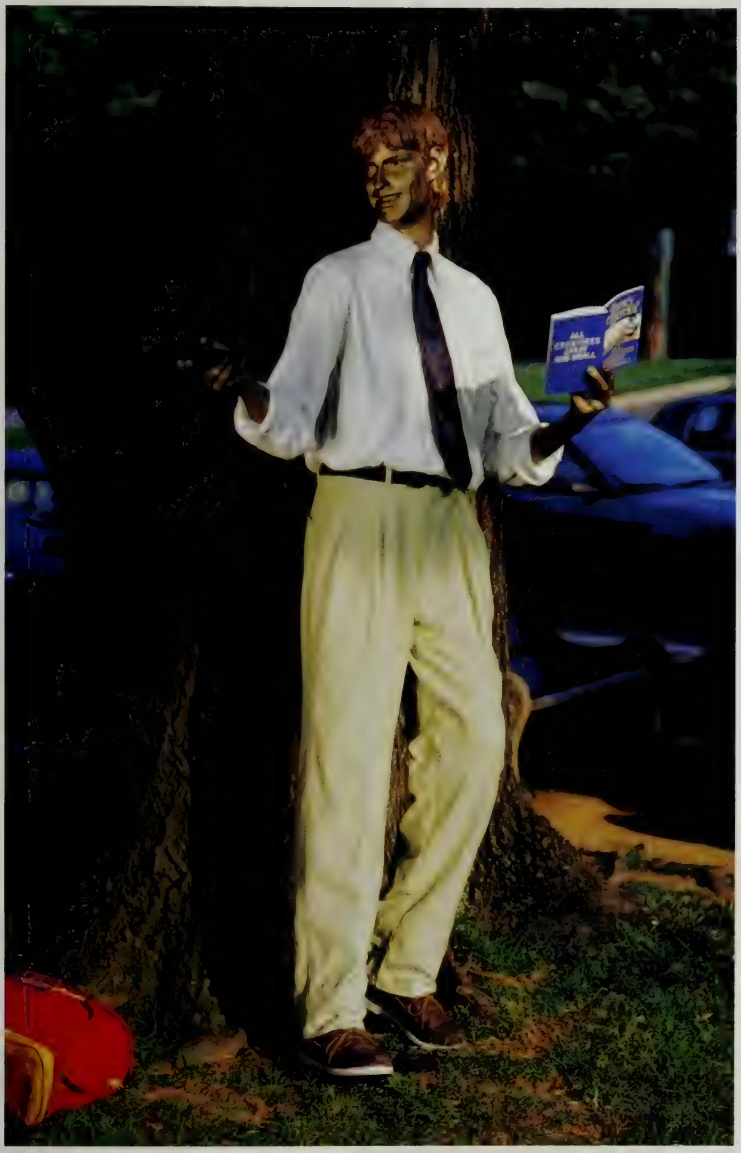
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BENEDICTE PETIT

SERGE ROBIN

Many pieces from the 1950s are not particularly good, except for the ones designed by architects, which are very interesting," says Serge Robin, who bought midcentury pieces by Jean Prouvé for a house in Florida designed by Frank Israel (see *Architectural Digest*, May 1998). "It was exciting to use this furniture, which is very volumetric, in a very volumetric house."

Prouvé pieces, which are as sought after in France as they are in the United States, also appealed to Robin for their purity and solidity. The aluminum brise-soleil (left), from 1954, had been part of a building in Marseilles and is now considered a piece of sculpture. The chairs (right), in gray leather and painted metal, are from 1950, as is the wood-and-metal President desk. The shelves, in wood and multicolored painted metal, are from 1954. Robin's source was Galerie Jousse Seguin in Paris, one of the first to show Prouvé's work.



BENEDICTE PETIT

NAOMI LEFF

Right now we're in a modern, clean, but romantic phase," says Naomi Leff. And that is why the combination of strong architectural shapes and elaborate workmanship of 1920s and 1930s European design appeals to her.

Leff often stops by Historical Design in New York for silver and ceramics from France, but there are numerous other objects to discover. "It's interesting to get pieces from Hungary, Vienna or Belgium," she says. "In the twenties those places began talking to each other, but they still maintained some of their individual influences." Many of the works, such as the Raymond Ruys 1930 open silver bowl, based on a Zairean drum, were daring in design at the time and still feel modern today. "That makes the pieces very versatile—if they're for a contemporary space, they can give the room a patina of history," she says. Also on the console table, a circa 1928 piece by Desnet and René Nauny for La Maison Desny, is a circa 1900 earthenware vase by Pierre-Adrien Dalpayrat. Lesser-known designers are also represented at the gallery—the circa 1935 covered box of copper and brass triangles that Leff is holding was made by American craftsman John Otar. "In a place like this, less-famous names are still very good."



PETER HARRIS

continued on page 112


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CRAIG WRIGHT

For clients with a large Beaux Arts house in Beverly Hills, Craig Wright decided to add several Art Déco rooms. "It's an interesting contrast," he says. "The clients are drawn to important pieces with excellent provenance, so we had to find the best works, and time didn't allow us to look around and ferret things out." Wright immediately turned to what he considers the best source for Art Déco in the United States—the Delorenzo gallery in Manhattan.

One of the first pieces he found was an unusual screen in laminated cork that Eileen Gray created in 1970. Cork was popular in the 1920s and 1930s, when Gray first began incorporating it into her furniture designs. "It was an experimental time for materials, and cork was used extensively—even laminated onto walls in place of faux finishes," says Wright, who is seated in a circa 1920 Pierre Chareau chair in macassar ebony, which has its original leather. The table is by Diego Giacometti, and the 1925 red-and-black-lacquered vase is by Jean Dunand. "Even though these pieces are all European," Wright says, "it's important to explore the New York market."



JOHN LEE

JOANNE DE GUARDIOLA



PETER FREED

"Both of these objects are amusing, but they're also very sophisticated," Joanne de Guardiola says of an automaton and a mirrored panel she found at Frederick P. Victoria in New York. She likes to include fantasy pieces in her interiors, but she insists that they be subtle as well as fun.

The automaton has a bell and was used to announce guests, while the panel is actually one of a pair of carved overdoors. Both are Sicilian chinoiserie from the late eighteenth century. Anthony Victoria explains that Western references to exotic places stimulated the imagination in an era when the world was expanding its borders. "It became very fashionable," he says. De Guardiola frequents his shop because she often finds the rare collector's item. "Those mirrors are four hundred thousand dollars, but you would not see them at auction."



PETER FREED

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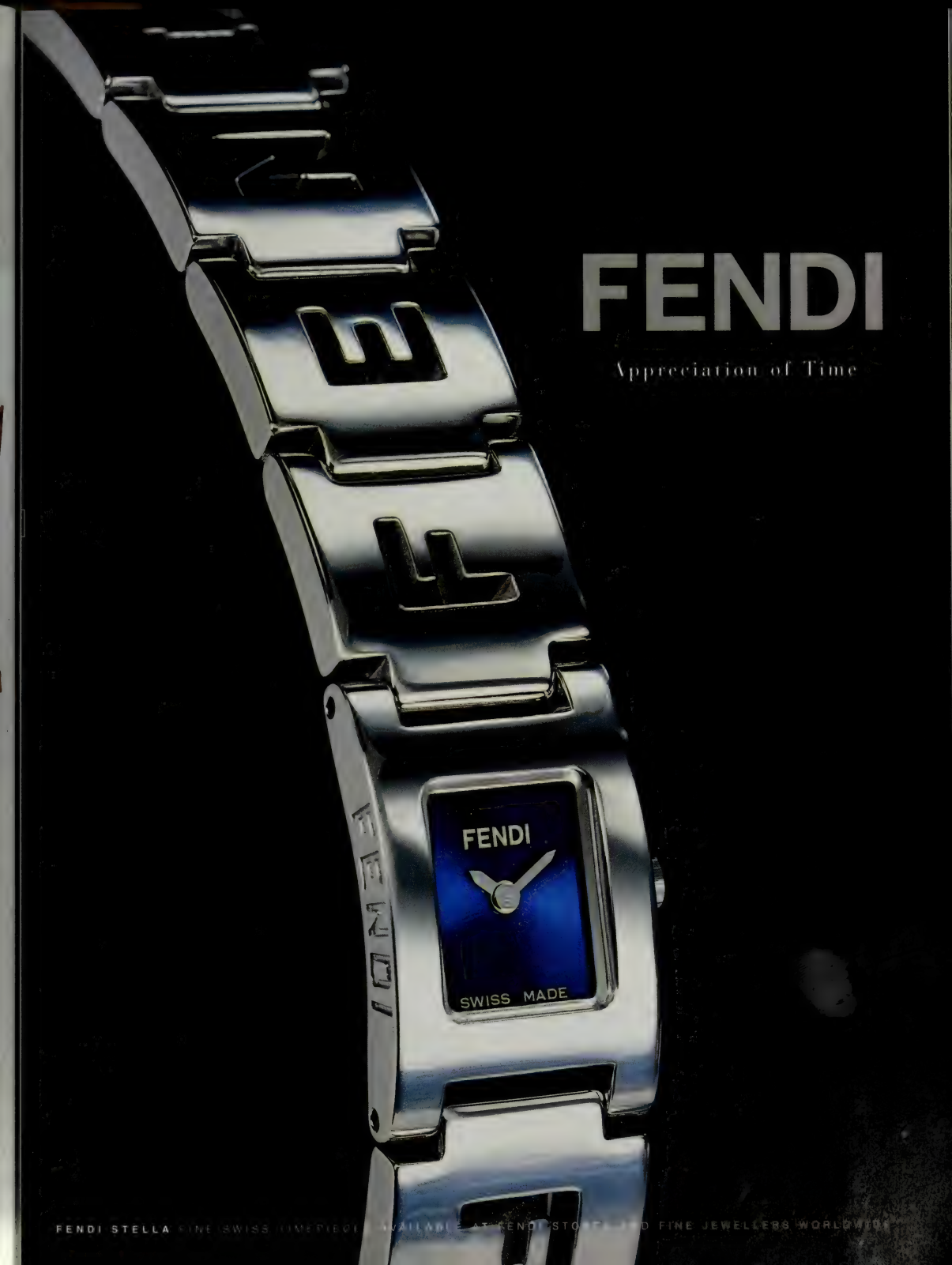
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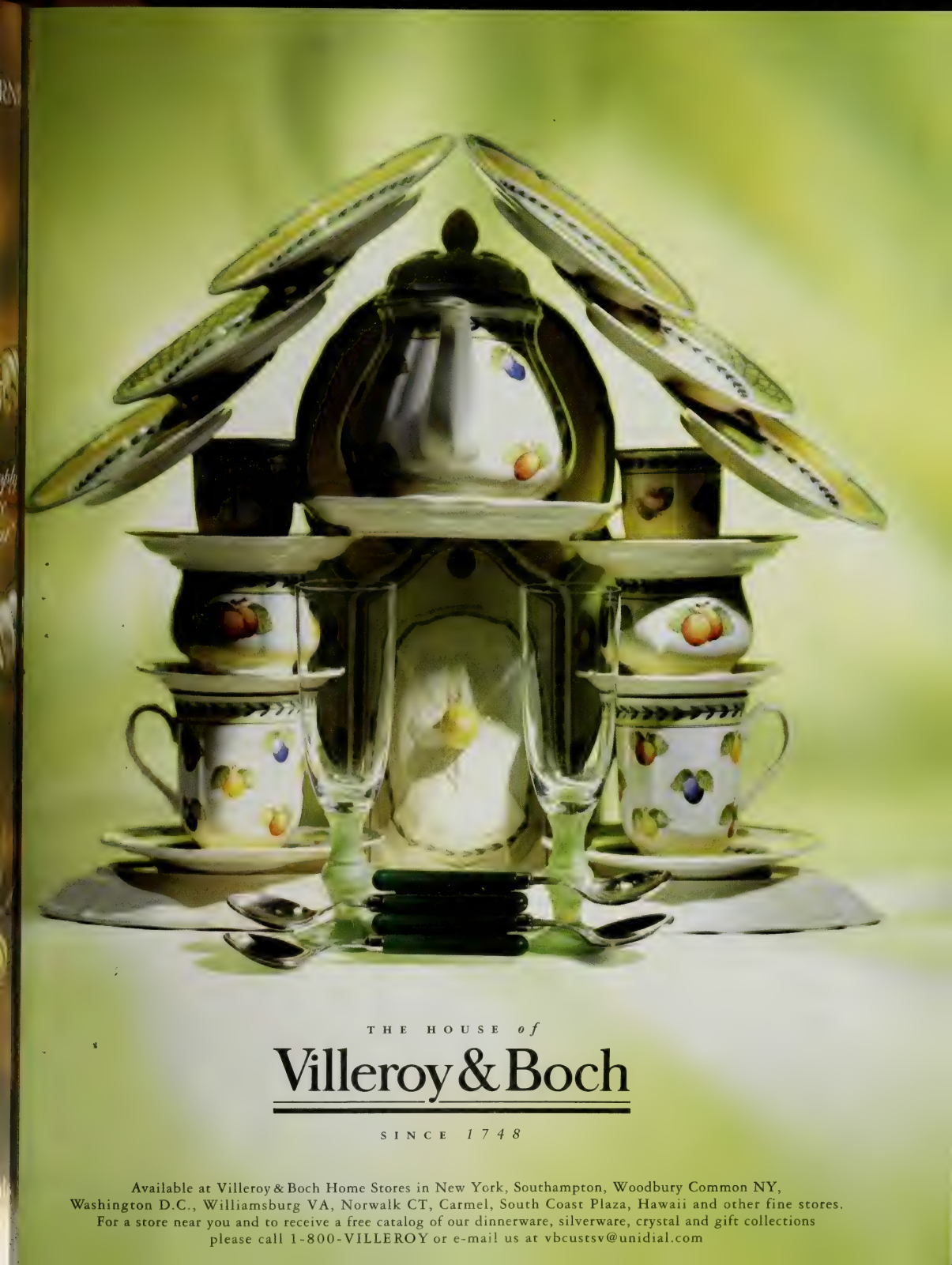


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COLLECTING ANTIQUES

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JIM MCHUGH

PAUL VINCENT WISEMAN

Paul Vincent Wiseman says he had never seen a metal version of the classic Windsor chair (far right), but he knows he can always find a quirky object at Blackman-Cruz in Los Angeles. "The future of antiques is largely in the unusual piece," says the San Francisco–based designer. Adam Blackman of Blackman-Cruz admits that some things are hard to find. "It took me six years to get a whole set of metal chairs," he says. The wood pieces include a tilt-top architect's desk, which can be used as a dining table. A hand-shaped "meditation chair" is from Indonesia; a turn-of-the-century French screen looks like a precursor to the iconic 1940s version by Charles and Ray Eames. The 1930s deck chair came from the *Queen Mary*. "I like to take an object and give it a new function," says Wiseman. "If it's just something weird not doing anything in your room, it's not that interesting."



JIM MCHUGH

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SALLY SIRKIN LEWIS



JIM MCHUGH

It's not always easy for Sally Sirkin Lewis to persuade her clients to include antiquities in their interiors, but that hasn't prevented her from developing a passion for such works.

"Antiquities go with everything," she says. "I'm doing a very French project in Palm Beach that a Greek or Asian piece would work well in." The large Cambodian torso (left) is for a client in San Francisco with an extensive contemporary art collection. The key, says Lewis, is to use pieces with great strength. She found the torso, which is eighteenth century, at Erawan Antiques in Bangkok, where, she says, works like that are affordable. "There's nothing left in Cambodia, and Paris is ten times as expensive, but a Cambodian piece is always less than a Greek torso." Some objects, such as the smaller Cambodian torso (right), can be found at Lewis's own Los Angeles showroom, J. Robert Scott. Others, like the fourth-century painted terra-cotta Greek pots and figures she found in a Paris flea market, Lewis keeps in her own home. "These I would never part with." □

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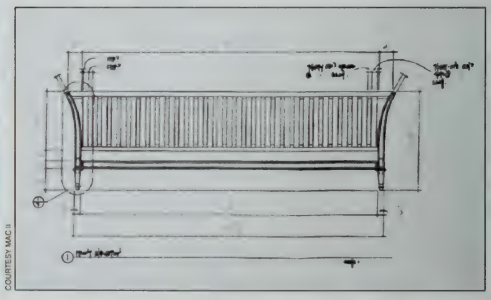
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MICA ERTEGUN

Old houses would have those wide porch benches that one could just flop on," says Mica Ertegun. "I wanted that feel, but with better proportions." Ertegun took her drawing (below) to Laszlo Sallay for the perfect slatted sofa (left). "We made it big and comfortable," says Ertegun. She chose "a special light wood, not quite ash or pine," and will have it finished with a blue glaze for outdoor use. Sallay has collaborated with her before—they designed variations of the sofa from his workshop in Manhattan. "If you want a new piece, you're much better off having it made," she says.



COURTESY MAC II

DAVID EASTON

People need technology, but they want it to be hidden," David Easton says. For pieces that combine luxury with practicality, he teams up with New York cabinetmaker Daniel Scuderi. A desk inspired by a Philippine table (right) has a drawer that hinges out to hold a laptop computer. "A night table, for instance, should have a drawer, pullout shelves for cups and books, and it should be extra deep if you have to reach it from a canopy bed," Easton says. "Having furniture made is logical when you need it for a specific function and it can't be found elsewhere." The tree planter was made for his garden store, Folly.



PETER MAUSS

continued on page 124

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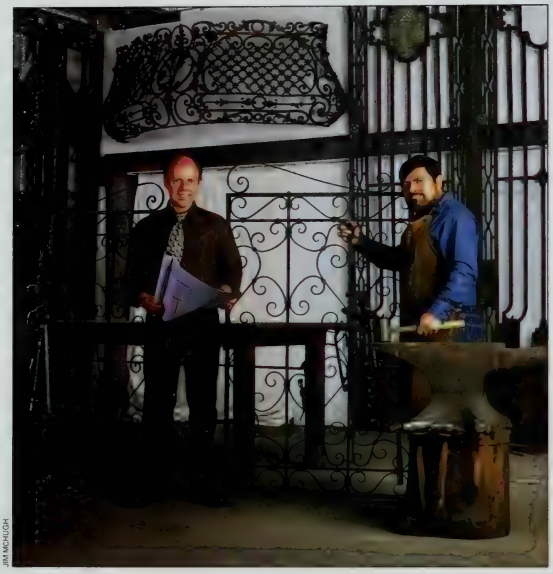
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JIM MCHUGH

STEPHEN SHADLEY

"My greatest concern was to have them as artfully executed as the original," Stephen Shadley says of the wrought iron gates he commissioned from Salvador Garcia for a 1926 Wallace Neff house in Los Angeles that is now owned by Diane Keaton. One gate, at the bottom of an interior staircase, had to match existing railings. "I just showed Salvador the stairs and explained that the gate should be identical, and he matched the design and patina perfectly."

For the exterior ironwork, which included a blackened wrought iron garden gate (left) for a stucco wall, Garcia took his cue from the existing front gates of the house. "Normally I would make lots of drawings," says Shadley, whose current project is his first with Garcia. "But he just came to the house and got it." Garcia still fashions his delicate grillwork with an anvil and a hammer, like a traditional blacksmith. Shadley cautions that Garcia's custom work may take a while to complete. "He's like an artist who needs time and space," says the New York–based designer. "The person who introduced me to Garcia said, 'You may wait and become impatient, but when he delivers, you forget about the wait.'"

BRAY-SCHAIBLE

When Robert Bray and Michael Schaible (far right) and associate Mitchell Turnbough (front) needed to design a high-tech light for a grand piano, they turned to Electrokinetics, a product development company based in Manhattan that also provides furniture prototypes for Herman Miller. The bent anodized-aluminum lamp (right) can be adjusted to illuminate up to four sheets of music. An electronic control system and a mercury tilt switch cut off the bulb if the lamp is knocked over.

Electrokinetics has also made a virtual-image clock with custom-designed red dial graphics (left). The company even does aluminum door and window screens (behind Bray and Schaible). "These are very strong and exquisitely made," says Bray. "No mosquito will ever get through them."



PETER FRANK

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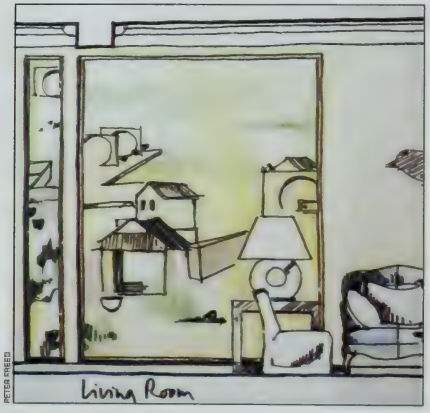
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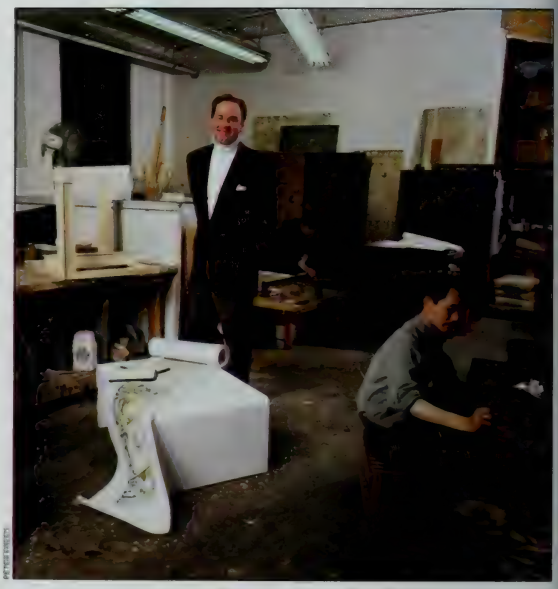
JEFFREY BILHUBER

This is the proverbial dying art form," Jeffrey Bilhuber says of the lacquering and leafing technique of Gracie.

Best known for its hand-painted wallcoverings in traditional Chinese designs, Gracie now also finishes custom pieces. Bilhuber's collaboration with the Manhattan company has produced a low table inspired by a Samuel Marx writing table. "I wanted a historically accurate finish but over more modern lines," he explains. Gracie uses natural lacquer from the Japanese cashew tree, which has a honeylike consistency. Bilhuber's table (background left), which took three months to make, was coated with seven layers of lacquer that was hand-rubbed between applications. The ivory-colored, randomly crackled texture resembles an antique finish. Bilhuber adds that he was also looking for a tactile, human quality that is hard to find. "Besides being masters of their craft, Gracie introduces the human spirit," he says.



PETER FREED



PETER FREED



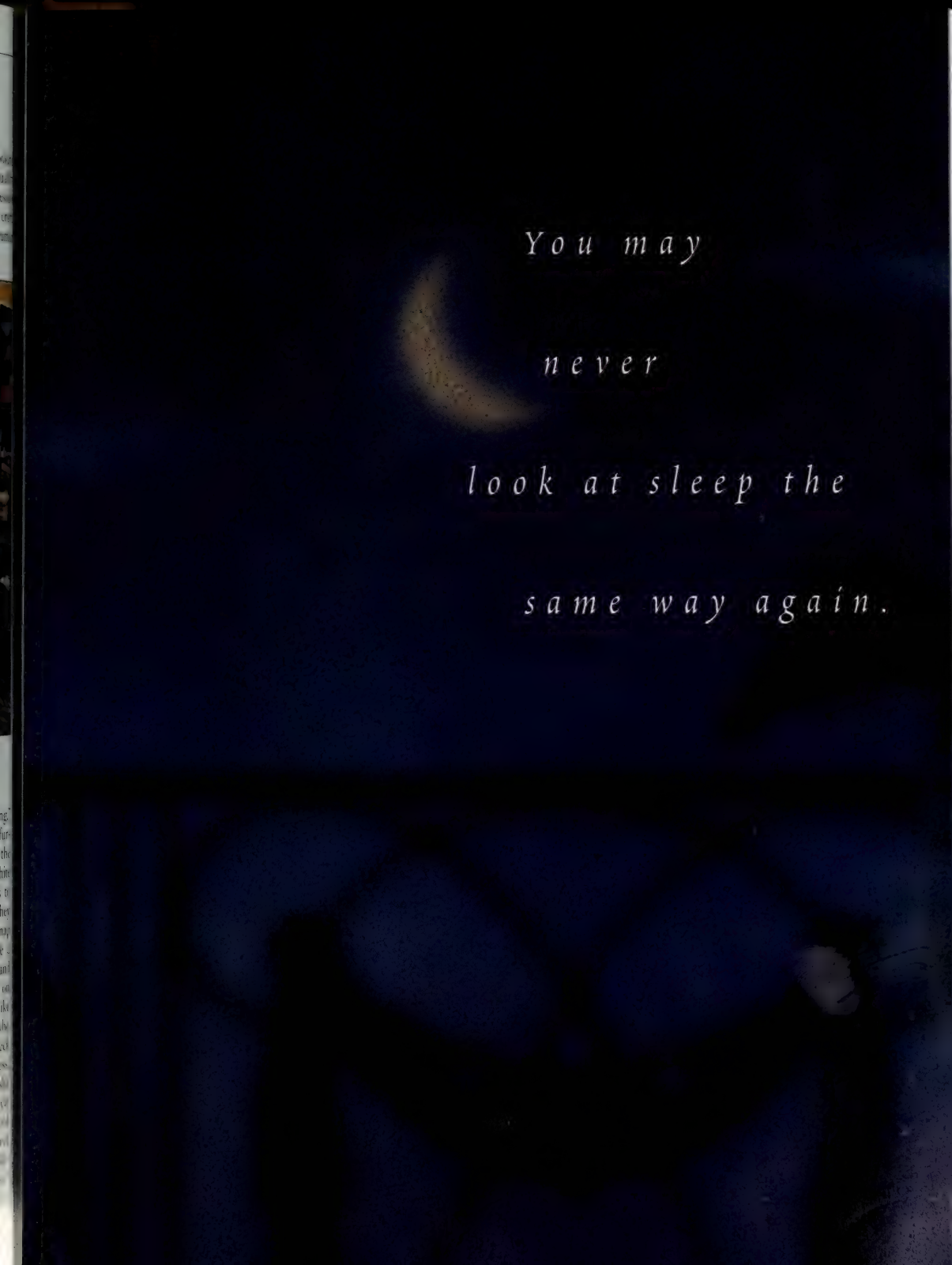
JOHN GIDEON

MARIETTE HIMES GOMEZ

A good upholsterer has to know how to make the right fabric work on the right piece of furniture," says Mariette Himes Gomez, a regular customer at Berthold Goldenberg in New York. "You wouldn't put a check or a plaid on a chair with a rounded back, for instance."

Gomez brought four high-back chairs from England and had them covered in a "Versace-like" fabric, which is actually an antique drapery panel from London's Gallery of Antique Costume and Textiles. "Older fabrics have had different lives and can make a piece interesting, but you have to make sure that the weave is still strong," she says. For her own furniture designs, such as the large round ottoman in white linen, Gomez also goes to Goldenberg. Together they work out which length nap to use, whether to have a skirt or a fringe on a sofa and how to arrange the seams on a club chair. "It's a lot like tailoring," notes Gomez, who stops by regularly to check on the piece in progress. For the gray chair (top), she adapted a Queen Anne style and then had it upholstered in *Fawn*, an antique velvet from Rose Cumming. "Goldenberg has the solutions," says Gomez. "I just bring them the problems."

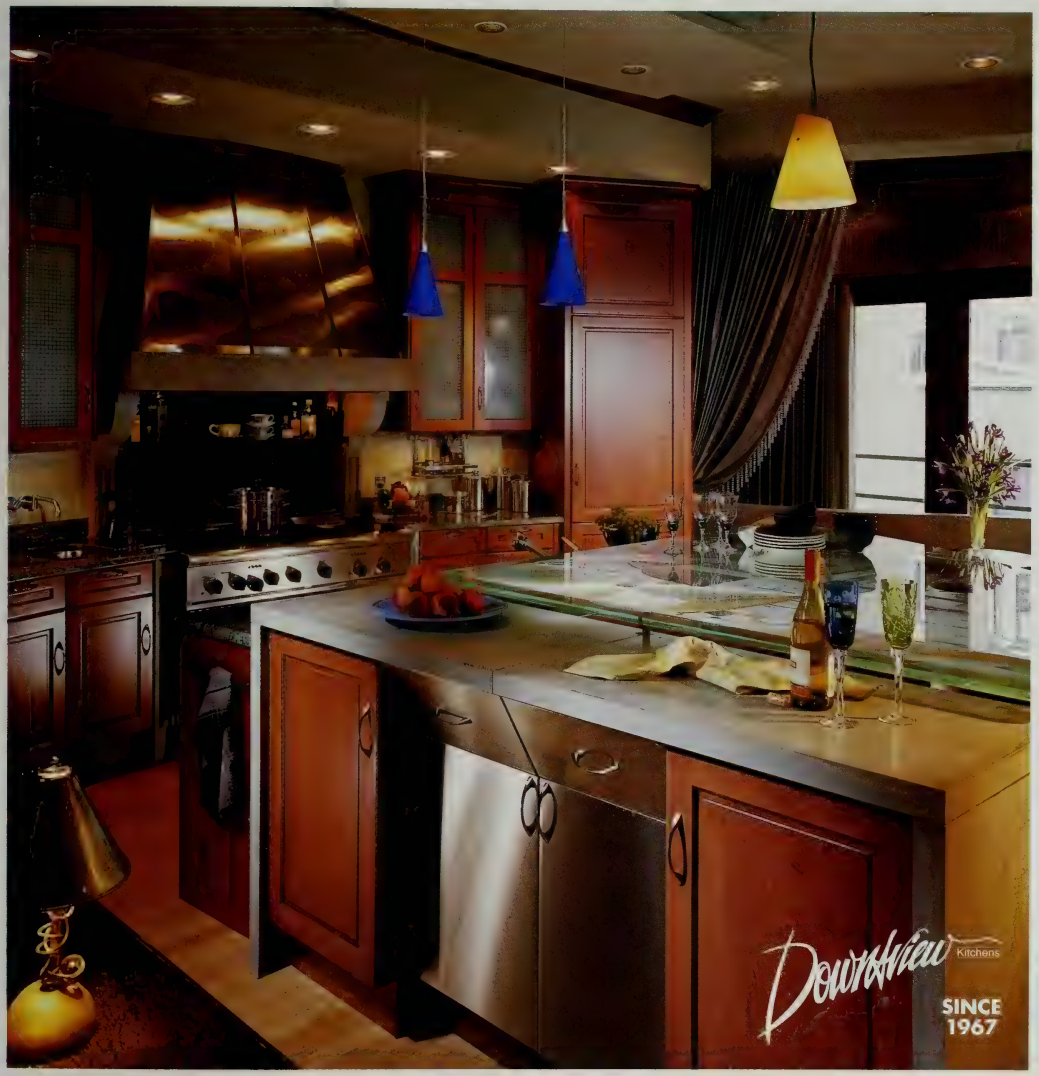
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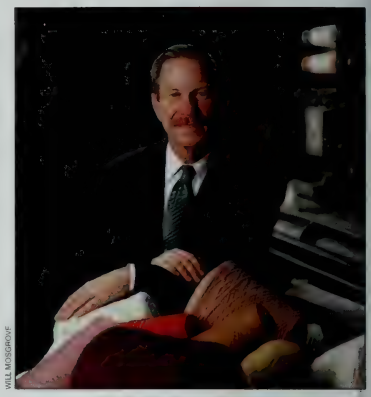


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GARY HUTTON



WILL MOSKOWITZ

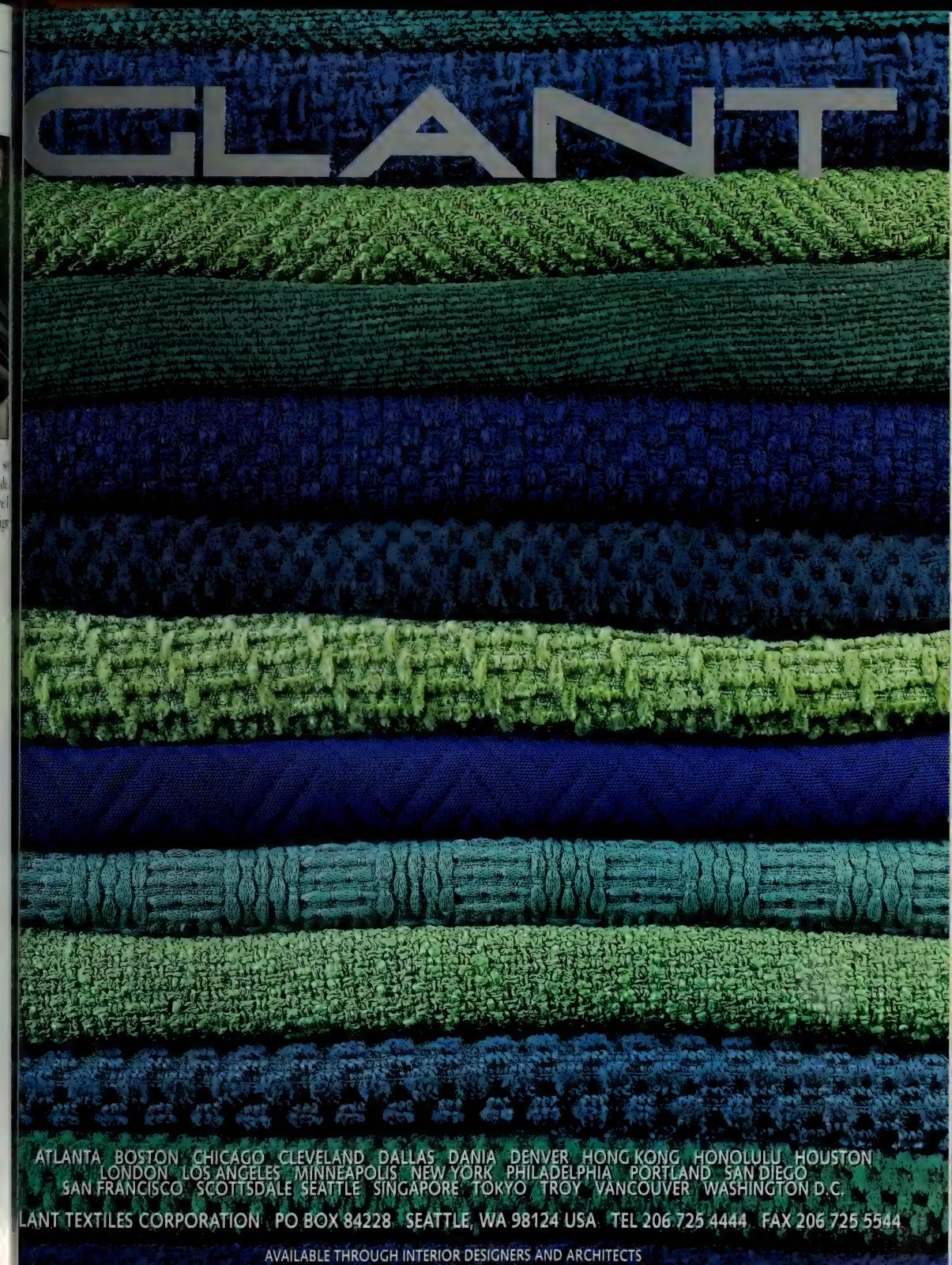
When a client with a love for all things French wanted a carpet, Gary Hutton flipped through a book on Matisse for inspiration. A wrought iron balcony from a painting in the collection of New York's Museum of Modern Art caught his eye. "The picture typified Paris," he says. Twelve weeks later the clients had a custom-made, hand-tufted wool carpet (below) with a blue curlicue design based on that Matisse balcony.

For such projects, he turns to Colonial Carpet Mills in Union City, near San Francisco, whom he has worked with for nine years. Often he submits colored yarns, or just a color chip, and has the mill match the shade. "They're very responsive, and they're nearby, so I can see the process," he says. "It's also less expensive than an antique rug, so some people prefer to have one made. It's not just for those instances where I can't find a substitute. I like to design rugs, and I do it whenever possible."



WILL MOSKOWITZ

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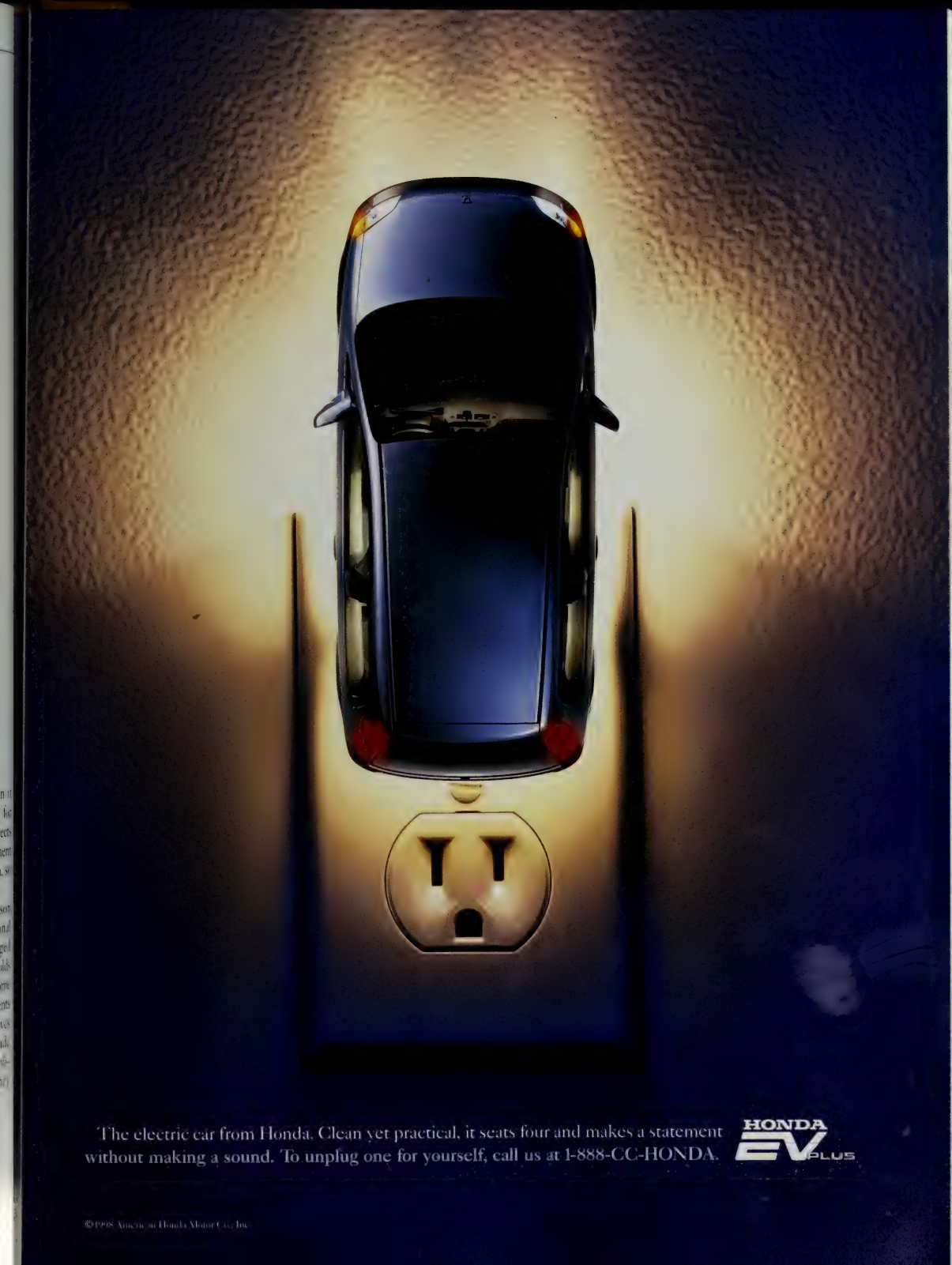
NICHOLAS HASLAM

George Jackson & Sons in London has been making decorative plasterwork for over two hundred years—one of the firm's most notable recent projects was the restoration of Windsor Castle. However, even for more modest homes, Jackson uses the same high level of craftsmanship.

"They did some wonderful work for me on a hall that included sixteen-foot columns and overdoors with little cherubs firing cannons," says Nicholas Haslam, who often works with Jackson, designing moldings, plaques, obelisks and an intricately detailed central rose for a chandelier in a boardroom (above). Besides using traditional gypsum plaster, Jackson has also introduced a new material called Jesmonite, a resin-based compound that is very hard when it dries and is particularly well suited for fireplaces, high-traffic areas and objects that are susceptible to nicks. A pigment or a bronze powder can be mixed in, so it never needs to be painted.

For historical restorations, Jackson procures some unusual but traditional materials, such as yak hair and aged lime. The firm has a catalogue of molds to choose from, but many clients come in with their own designs or fragments to copy. Haslam, for instance, gives Jackson a sketch, which is then made into a full-scale drawing. "It's complicated work," says Haslam, "but they make everything seem so easy." □

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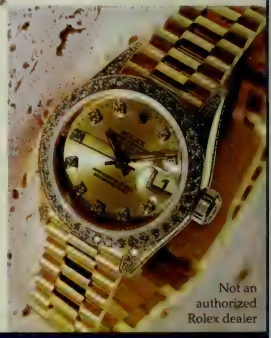
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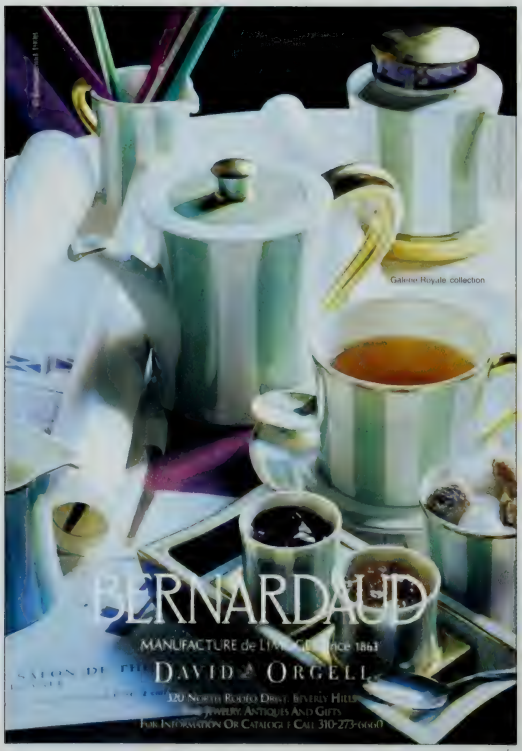
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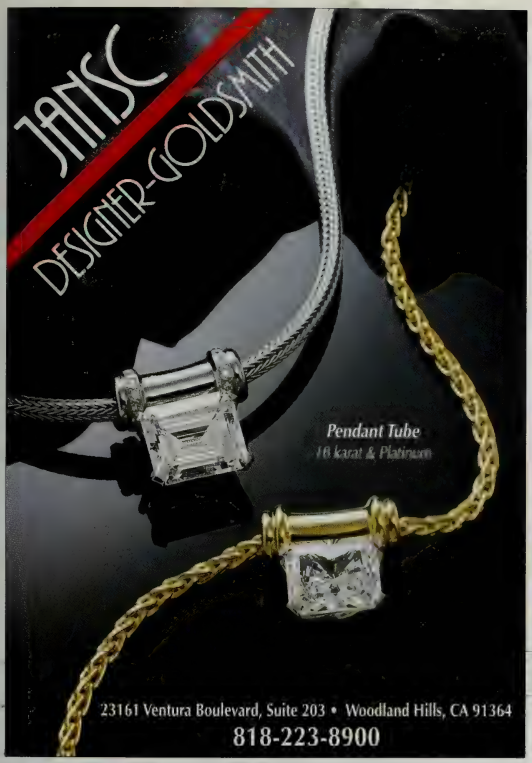




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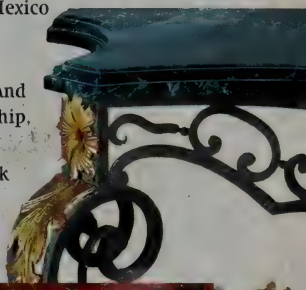
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Jiang, pictured with actress Tippi Hedren (star of Alfred Hitchcock's ***The Birds*** and ***Marnie***) at a press conference in San Francisco. Ms. Hedren is shown accepting Jiang's graphic, ***Vigilant***, being donated to help Ms. Hedren's Shambala Preserve & the Roar Foundation. Ms. Hedren was so moved by Jiang's dedication "to the survival of big cats" and his art, that she has decided to name the new tiger at her preserve after Jiang.

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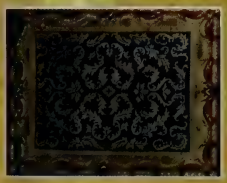
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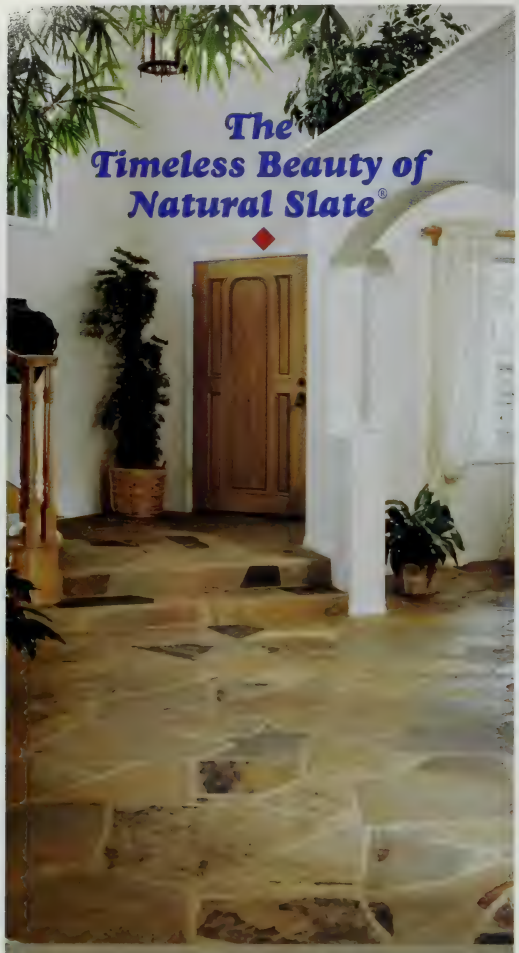


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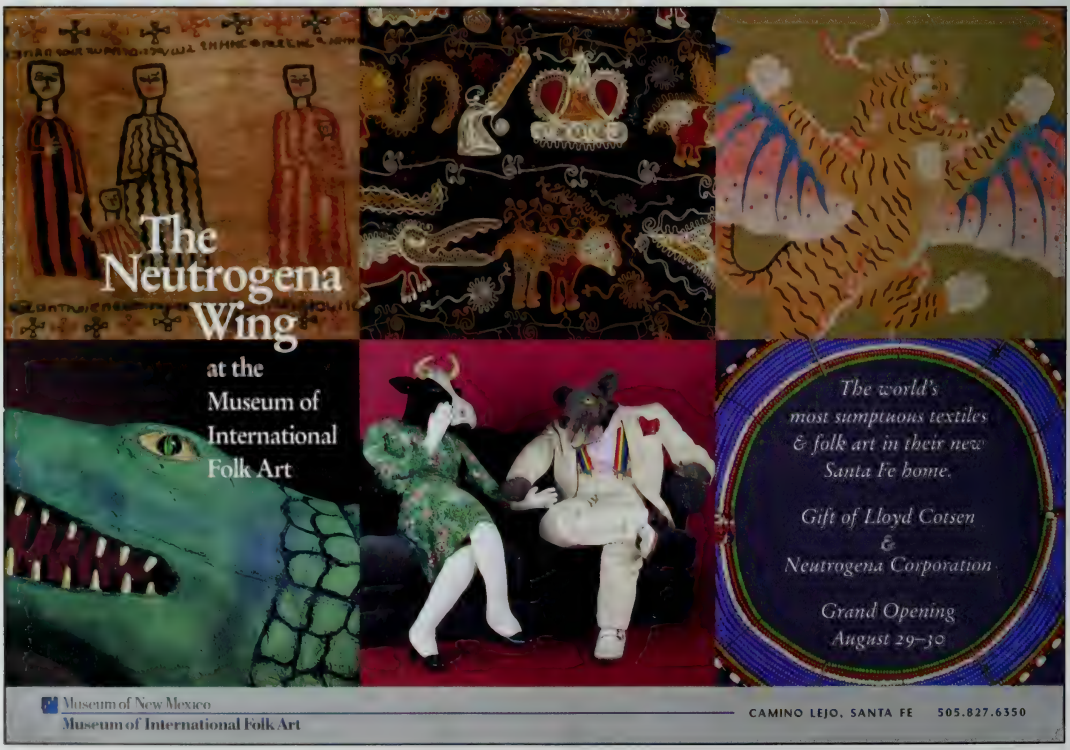
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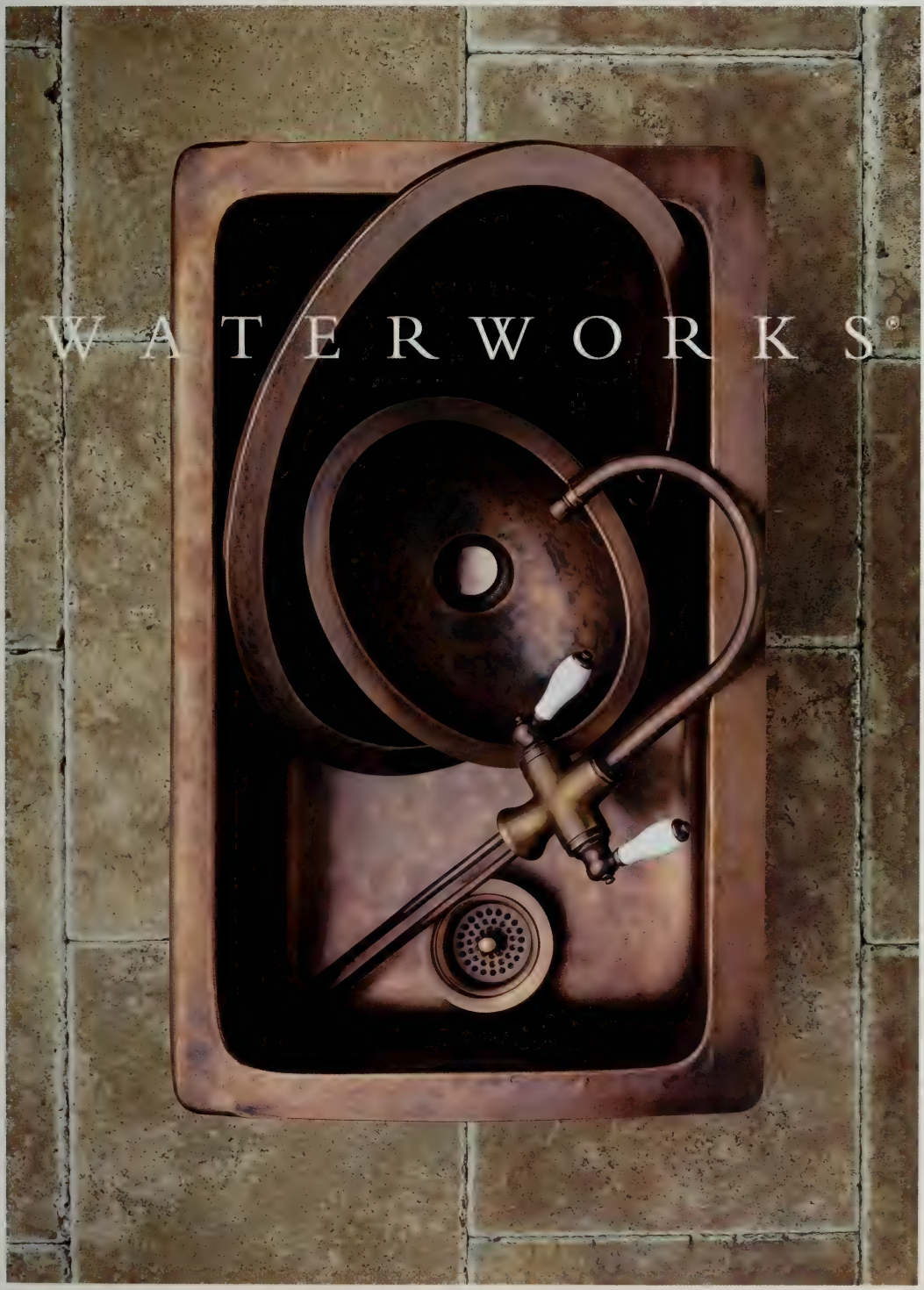
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BANYAN TREE BINTAN

AN ISLAND RESORT DRAWS ON INDONESIA'S NATURAL BEAUTY

Text by Carol Lutfy
Photography by Robert Reck

As the high-speed catamaran zips toward Bintan, leaving Singapore's steaming concrete cityscape in its wake, a tiny islet, dotted by a single palm tree, offers the first sign of the solitary pleasures to come. Bintan, part of Indonesia's Riau archipelago, lies in the path of one of the world's oldest and, at one time, busiest trade routes. But these days splendid isolation is the island's claim to fame. Virgin forest spills down hillsides to powdery beaches. The sound of waves is pretty much all you hear.

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LEFT: Traditional Balinese, Javanese and Thai architecture and design distinguish Banyan Tree Bintan, a spa resort on the island of Bintan, 30 miles southeast of Singapore in Indonesia.

"Every effort was made to incorporate the surroundings," says Kwoncjan Ho, director of Architrave Design and Planning. BELOW: A swimming pool sits at the edge of the South China Sea.



COURTESY BANYAN TREE BINTAN


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BANYAN TREE BINTAN

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Banyan Tree Bintan, perched on a secluded promontory between the Tanjong Said Bay and the South China Sea, takes its cues from this superb setting. A marriage of understated pan-Asian and ecologically sound design, the resort houses seventy-four villas, each commanding water views.

Banyan Tree Hotels and Resorts, which acquired the site on the northeastern tip of Bintan in 1991, was one of the first hotel groups to explore the island's natural potential. Bintan, a hairbreadth north of the equator, is a speck on Indonesia's sprawling map. But its location, just forty-five minutes by boat from Singapore, where Banyan Tree is headquartered, promised the region a new and accessible destination.

"When we saw the site, we didn't waver for a second," says Kwoncjan "K. C." Ho, director of Architrave Design and Planning, Banyan Tree's sister company. "In terms of the combination of mountain and ocean scenery, it had everything a resort could hope for."



ABOVE: In the private courtyard of one of the resort's pool villas, a Javanese sculpture of Hanuman, the monkey-general from the epic *Ramayana*, stands facing the open living area.



RIGHT: Coconut palm columns and beams support bamboo rafters in the living area. A colonial Javanese–style dining suite and Balinese raised seating are on axis with the entrance pavilion.



RIGHT: Views from one of the villa's two bedrooms take in the pool and the ocean. Batiks from Sumatra decorate the wall and beds. The floors throughout are Javanese marble.

The architectural team, which included Eddie Wee, a general manager at Tropical Bintan, Banyan Tree's parent company, was careful to preserve as much of the site's original plant life as possible. To this end, the architects hand-pegged the location of every structure. In the few cases where older trees were at stake, villas were literally built around them. Landscaping, with the exception of undulating paths, was kept to a minimum. "Why gild the lily when we have all this magnificent greenery?" K. C. Ho says.

The design strategy—the result of "countless brainstorming sessions," according to Wee—was less clear. The architects knew that the villas would have to be elevated on stilts in order to accommo-

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BANYAN TREE BINTAN



LEFT: In accordance with Banyan Tree's policy of environmental sensitivity, villas were positioned to retain existing trees. The hillside structures were built on stilts in order to avoid soil loss.

"In terms of the scenery, it had everything a resort could hope for."

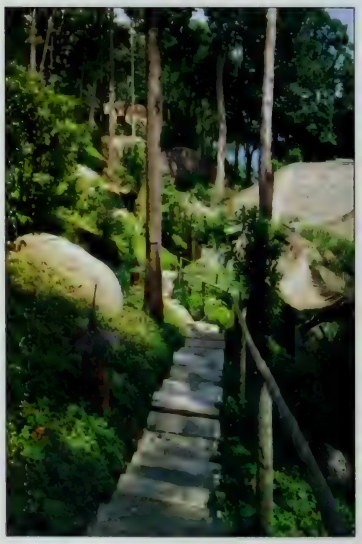
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date the steep terrain; and in incorporating them into the enveloping jungle, they wanted to achieve a balance of openness and privacy. But, unlike other parts of Indonesia, Bintan does not have a distinctive architectural and crafts tradition. That posed a problem of style.

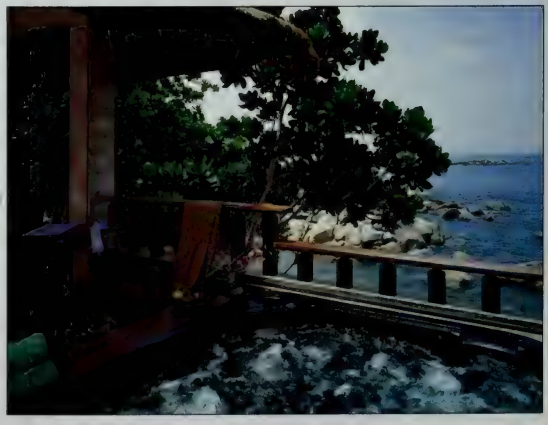
Banyan Tree's solution is a fusion of Javanese and Thai, but mostly Balinese, architectural and design elements that mesh nicely in the tropical environment. Though the villas vary in size and complexity, all of their exteriors are whitewashed and inlaid with decorative stone panels. Thatched in *alang-alang*, roofs are crowned with delicate timber carvings.

Of the four villa types, the two-bedroom pool villas are the largest and most sensuous. The entrance pavilion, decorated with a carved stone screen depicting tropical birds and flowers, leads to a shallow reflecting pool punc-

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LEFT: A footpath lined with carved lanterns winds past trees and boulders to villas constructed from indigenous materials such as *alang-alang* grass, lava stone and sandstone.



RIGHT: Lush foliage shades a one-bedroom villa, which has a balustraded balcony with a spa. The resort also includes spa facilities, tennis courts and an 18-hole golf course.

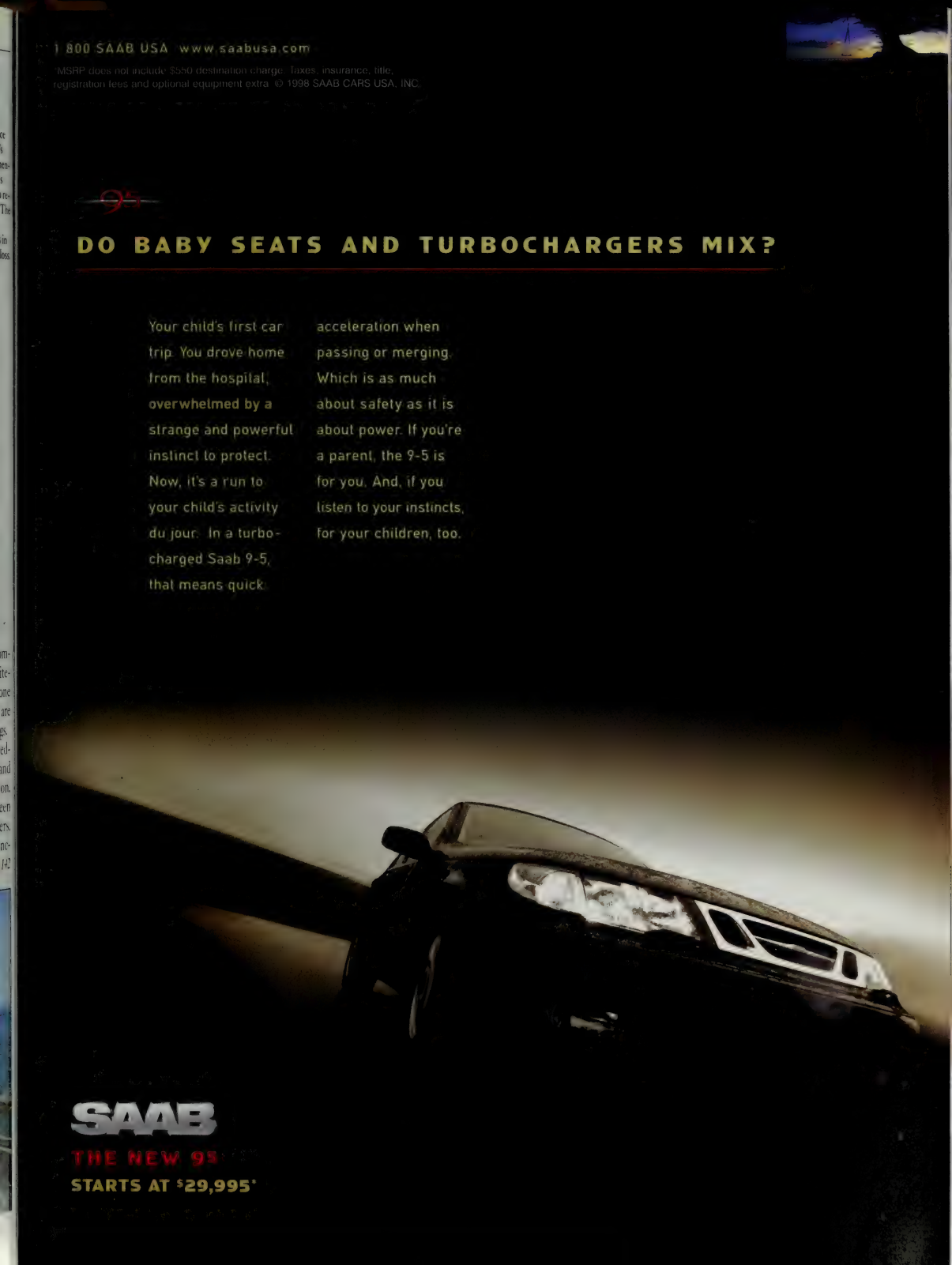
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BANYAN TREE BINTAN

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tuated by a pair of plumeria trees and to an expansive interior courtyard. Three seating alcoves take in spectacular views of a crescent-shaped beach fringed with coconut palms. A crystalline pool, built to the edge of the cliff, seems to float on the ocean beyond.

Encircled by wraparound balconies, the three-bedroom duplex villas juxtapose their own sensational views with a more introspective apartment-style feel. Spa villas, each with a private spa on a sun-bleached deck, are intimate and unassuming. Some are tucked into narrow coves; others hang just inches above huge rock outcroppings where the ceaseless sound of crashing waves can be heard.

What all of the villas share, however, is a down-to-earth appeal. "A resort is not a hotel; it's an experience," says Kwon Ping Ho, chairman of Banyan Tree Hotels and Resorts. "And naturally, a part of that experience is standout design. But

> Decorative accents, such as carving from Thailand, and regional textiles—set into sliding door panels or hung on walls—infuse the rooms with color.

resorts can go overboard and become a little bit too much like a museum. We didn't want to fall into that trap."

For the interior design, Banyan Tree called in the Singapore-based design firm H. L. Lim & Associates. "H. L. knew how to enhance and follow the architecture rather than turn it upside down," says K. C. Ho. Lim tackled the project with an experienced eye, his goal being to mix Southeast Asian and Western elements in the right proportions of comfort and elegance. Although the furniture is contemporary in style, most of it was made in Indonesia from indigenous materials like rattan and local hardwoods. Beds are placed

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AD TRAVELS

BANYAN TREE BINTAN

continued from page 142

discreetly in platforms. Window seats substitute for sofas. Decorative accents, such as carving from Thailand, and regional textiles—set into sliding door panels, hung on walls or covering cushions—infuse the rooms with color. Marble flooring adds luster.

"Our approach was clean-cut and straightforward," says Lim. "We used one type of wood, one type of stone and one type of wall finish. We wanted the villas to measure up to the comfort level of a house. This meant giving them a sense of permanence, which is why most of the furniture is built in."

Each of Banyan Tree Bintan's restaurants aspires to a different mood. The casual Cross Roads and the alfresco Tree Tops flank a round pool shaded by trees on what K. C. Ho calls "a promontory within a promontory" at the center of the resort. "When we first surveyed the site, I saw this enclosure of trees," he recalls, "and I immediately thought of the legend of Sita in the *Ramayana* when she drops her mirror and it turns into a perfect circular pool."

This year Banyan Tree added Saffron, its third restaurant, and a second pool to the western perimeter of the resort. The pool was built into rock formations at the edge of the South China Sea. Its organic form and sensitive siting are wholly in keeping with Banyan Tree's understated approach. Saffron, by contrast, is an unexpected riot of colors and styles inspired by the region's fusion cuisine. An arched Javanese timber panel and a set of Vietnamese chairs inlaid with mother-of-pearl define the foyer. From there, the restaurant, with its saffron-hued walls, combines colonial Javanese–style furnishings with hand-painted screens, figurative stone sculptures and accents in burnt orange, curry red, mulberry and lime green.

"Tranquillity is essential," says Eddie Wee. "But the flavors and colors of exotic spices are part of the Orient too." □

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FRANCES ELKINS

THE INFLUENTIAL CALIFORNIA DECORATOR'S HOUSE IN MONTEREY

Text by Penelope Rowlands
Photography by Mark Darley



COURTESY KATHERINE F. BOYD

Frances Elkins (above) was acknowledged as the top California decorator of her time.

REMOTE AND BEAUTIFUL, THE Monterey peninsula has a dreamlike quality, a sense of being at one remove from the world. And yet it was from this far-flung corner of the earth that, well over a half century ago, Frances Elkins—dubbed "the first great California decorator" by Mark Hampton—set about revolutionizing interior design. A woman of prescient style, Elkins moved to central California from Chicago in 1918, bringing with her a taste for haute couture and Art Moderne. She soon became known for rigorously organized interiors, with exquisite symmetry, subtle coloration and a daring sense of scale.

"You recognized a Frances Elkins house. It was a statement. It was great taste and uncomplicated European antiques," says designer Tony Duquette, who first met Elkins when they worked together on the Italian gallery at the Golden Gate International Exposition in San Francisco in 1939. (Elkins later hired him to help with the interiors of the Royal Hawaiian Hotel and other projects.) In its clarity and its cleanness of line, Elkins's style was, as Hampton points out, distinctly American. Her outsize scale and other innovations were adopted by other interior designers, including Billy Baldwin and, especially, Michael Taylor.

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GRANT HUNTINGTON



ABOVE: Casa Amesti, built in the 1830s in Monterey, California, was purchased in 1918 by Elkins, who spent the next 35 years renovating the house.

LEFT: Elkins deftly combined Georgian antiques with French provincial chairs and Chinese carpets in the yellow, blue and white upstairs living room.

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FRANCES ELKINS

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A midwesterner by birth—and the sister and close collaborator of the noted Chicago architect David Adler—Elkins lived for almost forty years in a historic Monterey colonial house called Casa Amesti, remaining there until her death in 1953. Her surviving work, which includes several rooms at the casa, seems effortlessly timeless, and it's easy to underestimate the impact it had in her time. "She was the first person I ever heard of who would combine contemporary and traditional stuff," remembers Dorothea Walker, who met Elkins in the 1930s. "She'd have Chinese rugs mixed in with English antiques." Such juxtapositions are hardly shocking today, but sixty years ago, when interior design was often synonymous with "hunting prints and hand-blocked linen," as Walker puts it, they were. So was Elkins's propensity for using bright or contrasting colors.

For years Elkins worked from her design office and showroom above the pilings of Monterey's Fisherman's Wharf. For such clients as Edward G. Robinson, Mr. and Mrs. Marshall Field and the duchess of Manchester, she scoured Europe for perfect antiques. But she also provided them with locally produced crafts, from mosaic tables to handwoven textiles. In Monterey she discovered a wealth of craftspeople and nurtured their careers.



"She was rather difficult—she was quite definite about what she wanted," says her daughter, Katherine E. Boyd. ABOVE: The dining room.



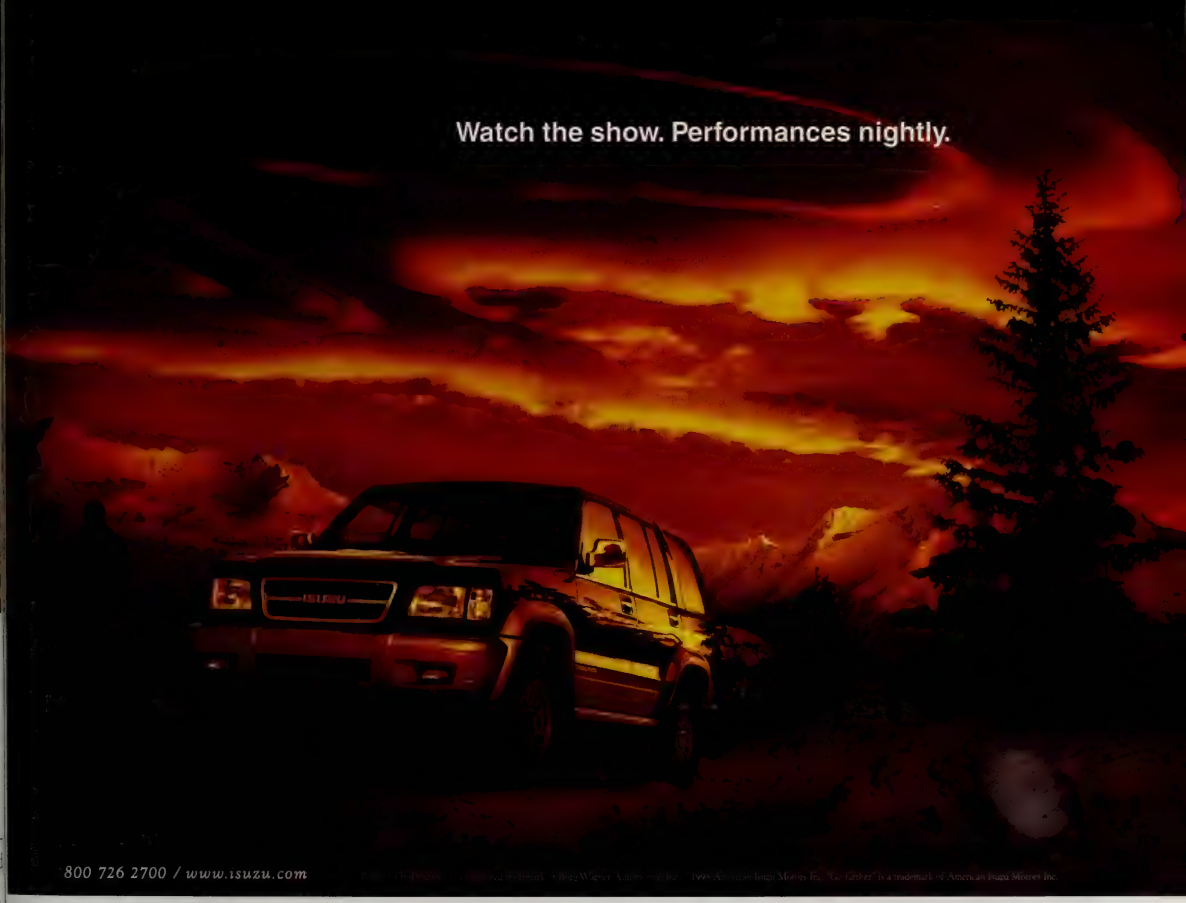
ABOVE: A portrait of Elkins by Gene McComas hangs in a sitting room. Furnishings at Casa Amesti ranged from antiques to 25-cent ashtrays.

The talents she championed weren't just local or unknown. Elkins traveled frequently to Europe—on yearly shopping trips to the Paris couture houses of Mainbocher and Chanel, extended vacations in a rented Venetian palazzo—and met some of the most forward-thinking designers and artists of the day, including Jean-Michel Frank and Diego Giacometti. While both had attained a certain reputation abroad, they were almost unheard of in the United States. Before long, sculptural lamps by Giacometti and leather Frank tables became an integral part of Elkins's interiors. Sometimes she even collaborated with them on her projects.

"She could bring a room to life with just a couple of marvelous pieces of furniture," says Nan Kempner, who grew up in an Elkins-designed house in San Francisco's Pacific Heights. Kempner was a child when the designer came to work for her parents, Albert and Irma

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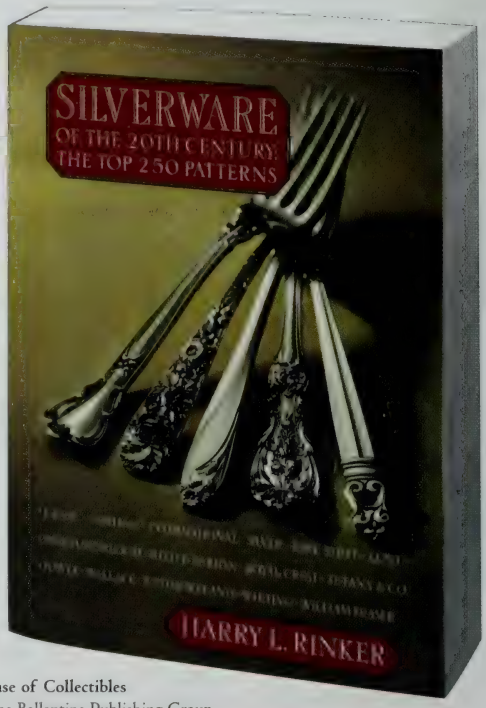
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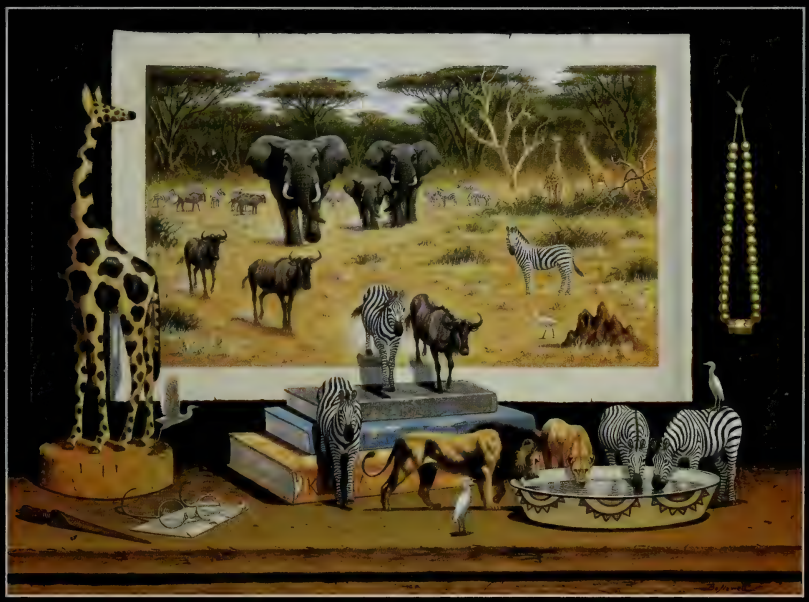


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FRANCES ELKINS



The landing is lined with a Directoire wallpaper. "She ran her clients, but they adored her, and she took good care of them," says Boyd.

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Schlesinger, but she has vivid recollections of both Elkins and her childhood home. "What she thought made rooms look good was contrast," she says, recounting how, in the family living room, Elkins placed a gold mosaic low table by one of her craftspeople near an eighteenth-century sofa. She deliberately "mixed the good with the bad," says her daughter, Katherine E. Boyd, who is an interior designer in the San Francisco Bay Area. "She'd put a twenty-five-cent Mexican ashtray by a Giacometti lamp. That was her genius."

In spite of such modernist tendencies, the overall effect of Elkins's design was more classic than avant-garde. She shared with her older brother a highly developed sense of symmetry and balance. "She was terribly influenced by Uncle David, whose taste was impeccable," Boyd says. "The family hailed from Milwaukee, and how they could have spawned these two geniuses, no one seems to know. Grandfather was a founder of Sears, Roebuck, and Grandmother wasn't artistic at all. She had absolutely no sense of style. It's just

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FRANCES ELKINS

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amazing that these two sprang up."

Like many women of her time, Elkins received little formal training. But she had the good fortune to accompany her brother, a Princeton graduate, when he went off to study architecture at Paris's Ecole des Beaux-Arts. After completing his studies, Adler settled in Chicago and in the 1910s and 1920s designed homes for the city's first families. His wife died in 1930, and he began to spend more time with Elkins, who had divorced, at Casa Amesti. The two worked closely together, collaborating on some of the dozens of grand houses that Adler designed all over the United States during the course of his career. "They were a marvelous team," says Boyd.

Monterey was "a very small community" in those days, recalls Elkins's friend the duchess of Manchester, and the designer took an active part in it. She was a familiar figure on the wharf and at the Cypress Point Club, where she golfed—a game she adored—and also designed the clubhouse interior (along with such others as the Burlingame Club and the Del Monte Lodge at Pebble Beach).

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GRANT HUNTINGTON

Elkins's brother, Chicago architect David Adler, lived at Casa Amesti in the 1930s and 1940s. His bedroom had a toile de Jouy wallcovering.


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FRANCES ELKINS

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Elkins entertained frequently and well, often at her palazzo in Venice, where her close friends Coco Chanel and Misia and José Maria Sert would come to stay. These and other European friends, including Somerset and Syrie Maugham, sometimes turned up in Monterey, too. Elkins's secretary in her last years, Carmen de Gastellum, recalls opening the front door one morning to discover Salvador Dalí, dressed in evening clothes and tennis shoes, who had come to call.

Casa Amesti was built for a Spanish-born merchant in the 1830s, when Monterey was the capital of the Mexican province of California. Although adobe in style, it was changed somewhat by Adler, who added some distinctly unadobe-like details, including a cornice in the living room, or *sala*, and a mantelpiece over the fireplace. An inventory of the objects lists Empire chairs, a carved Egyptian head and art by Henri Matisse and Diego Rivera.

Her and Adler's work on the house spanned decades: In 1919 they installed a formal garden, inspired by the Alhambra in Spain; almost thirty years later Adler added one of the building's two solariums as a work space, with interiors by his sister (the other was built in the 1980s, using their original plans). He died in 1949, and she four years later, bequeathing her beloved house to the National Trust for Historic Preservation. Several of the rooms, including the *sala*, are open to the public. The Old Capital Club, which meets there daily, helps maintain the property.

Almost half a century after her death, Frances Elkins's influence lives on. "She thought she was going to improve the taste of the world," says the duchess of Manchester, who hired Elkins in the 1940s to decorate the Pebble Beach cottage where she still spends part of each year. She may not have succeeded in improving taste on a global scale, but in parts of the world, her unique aesthetic endures. □

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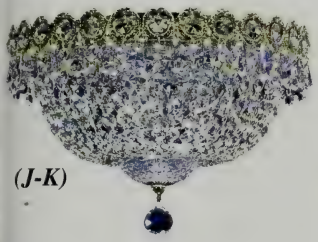
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DISTANCE LEARNING

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By Nicholas von Hoffman



IF THE LEAVES ARE NOT YET TURNING in your part of the world, the time of the year is revealed by the footballs flying through the air. Young adults everywhere are returning to study in the nation's massive and massively crowded institutions of higher learning.

Ever since Socrates, it has been thought that learning best took place when teacher and student came together face-to-face. Now, however, student may meet teacher in a box on the upper left-hand side of his or her computer screen. "You can turn on your computer and see a small video screen of a faculty member giving a lecture," explains Andy DiPaolo, executive director of Stanford University's Center for Professional Development.

That is not all you see and hear, or all you get, by any means. If you were a Stanford student taking one of their electronic courses, DiPaolo says, "you would also see, in a big box on the right, all the notes that the instructor used in the lecture as well as diagrams, pictures and charts, and in a column on the left side, the lecture indexed by key words."

This system is unlike the old days in the lecture hall, when a student had one chance and one chance only to get it right or hope to find somebody who took good notes. "You have full VCR-type controls. You can stop the lecture and go backward and review it whenever you want." The capabilities are actually better than those of a VCR, which forces you to skim through the reel to get to the part you want to see again. A student merely types in one of the indexed key words, and presto! There is the professor, back on the screen, repeating the desired part of the lecture.

"It's fabulous for students who need it for examination review or who may not have English as a native language," DiPaolo enthuses. "It allows students to take their laptops and watch lectures at work or at home or sitting in a hotel room in New York City."

What they're doing at Stanford, in one way or another, they are doing at Duke, at some of the Big Ten schools and at many more places. The last survey taken showed that a third of our colleges and universities are offering some kind of electronically delivered courses, with another quarter of them getting set to do the same. This is usually called distributed, or distance, learning. Another indicator of how big this already has gotten is the size of the *1998 Peterson's Guide to Distance Learning Programs*, which has more than seven hundred very large pages. The most recent figures, which are three years out of date, tabulated three-quarters of a million students taking distance learning courses.

Parents who are worried that their offspring may vanish into a life of vice and sloth at some far-removed quadrangle can now entertain the possibility of keeping them at home and having them go to school via computer. It is possible to obtain a degree from a accredited institution without ever setting foot on its campus. A wise family will not consider it, however, without much thought and investigation.

Distance learning has no bigger booster than DiPaolo, but he is quick to acknowledge that "students want to be part of a learning community—they don't want to learn in isolation." Nor do they want to learn by matching wits with some high-IQ machine like Deep Blue, the chess champion computer that destroys all human challengers.

Matthew Pittinsky, CEO of Blackboard, which develops products for instructors who create their own Web sites, points out that distance learning and Web-based learning don't mean self-paced learning. "It doesn't mean there isn't an instructor, a mentor, a mediator, someone who's shaping the experience for the student," he says.

"Faculty members report that they have more interaction with their students in Web-based classes than in traditional classes, where shy students sit in the back of the classroom and never get involved. All of a sudden, in a forum or in E-mail, you've broken the barriers to lots of people participating."

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DISTANCE LEARNING

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If these claims don't square with your idea of electronic activity, if you are convinced there is a degree of inflexibly inhuman robotics about it, it helps to know that distance learning doesn't come in one format. There is real-time pedagogical activity and, to use the new vogue word, asynchronous learning and instruction. Real time refers to a class or session of some sort where teachers and/or students communicate through typed conversations or special chat rooms, open only to those registered in the course. Real time also means instruction offered through video or telephone conferences. Asynchronous instruction, or unreal time, occurs when videocassettes are used to show a lecture series or the professor gives a lecture on demand over and over again in the upper left-hand corner of the monitor.

Real-time and unreal-time activities are mixed together in a wide assortment of hybrids. One of the simplest, which is now almost universal, is the teacher's Web page, where students can get schedules, homework assignments, reprints of articles and grades for the courses they are enrolled in. Some courses are mostly in unreal time, but the students may come on campus for one or two weekends. "MIT has a program where you come to campus for a month," says DiPaolo. "You work with a small group of students, you do all the right bonding, and then you go back to work, and they follow you with distance education."

Ambitious on-campus students will no longer have to choose between two classes that meet at the same time—they can now take them both, attending some sessions of each in the classroom and taking the others electronically. Some schools are looking at distance learning as a way of better serving students attending those huge Econ 101 and Western Civ courses, where there will be five hundred students in the lecture hall.

How that and many other proposed departures from the past may work out, nobody yet knows. What is certain is that colleges and universities, institutions that have resisted change for the last hundred years with the tenacity of fanatic reactionaries, are under ineluctable pressure to adopt new ways as a larger and larger slice of our population wants to pursue a college education. In a society where many technical skills become obsolete before their possessors have had a chance to pay off the student loans taken out to master them, the demand by employers and employees for retraining never stops growing. Moreover, institutions of higher learning are about to be swamped by the children of the baby boomers, a very large cadre increasingly referred to as the echo boomers.

No money exists to build new classrooms and dormitories to accommodate these new millions. Thus, it follows that distance learning is rapidly becoming an indispensable means of instruction.

Nat Kannan came to Dartmouth from India, but "for every one of me there are

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DISTANCE LEARNING

a thousand who cannot afford the airfare," he says. "I thought if there was a way I could take the education from an institution like Dartmouth and make it available in India, it would serve a very useful purpose." Kannan went on to found UOL, a company that integrates and administers the distance learning programs that bring together students working in large corporations and university instructional programs. "I don't see why an inner-city kid can't attend UC Berkeley without leaving home, while holding down a job at McDonald's," he says. "The first experiment I did was sponsored by Bell Atlantic and the mayor of Philadelphia, to see if we could educate welfare mothers who had had kids as teenagers and couldn't go to school and couldn't get out of their row houses in inner-city Philadelphia because they'd get killed. We got Bell Atlantic to donate one hundred Macintosh computers, and we hooked them up. Sure enough, the women were quickly mastering advanced courses like calculus and using E-mail for talking to each other."

Distance education should also be quite valuable to amateur students, hobbyists and vacationers. Someone planning a trip to Tuscany could take courses in the art and architecture of the region. The Robert Mondavi Winery is considering offering a course on winemaking and the Napa Valley for tourists to take before they visit. The company already has a distance learning syllabus of courses on oenology.

At the present time there is no easy medium for finding out who is offering these kinds of courses. Further down the road there will undoubtedly be ways for people in their postcollegiate years to get a line on courses without being swamped by vast quantities of unedited and untested information.

Every new event in Electroland is preceded by heralds hailing it as the Second Coming. Distance learning is not. "It changes the character of education from a very noble and personal experience to a McDonald's cookie-cutter education," says Nat Kannan. "Online you can learn anything you want but physical skills, such as fixing a Xerox machine; it's got its serious limitations." "I have to admit, it's not the same as face-to-face education," Andy DiPaolo says. "It never will be, but what we're able to do is the next best thing."

In a mass society, the next best thing is what we often must settle for. We take factory made because we can't afford handmade or because the hands that once made it don't exist anymore. In the nineteenth century there was a teacher at Williams College named Mark Hopkins who was famous for his ability to inspire students. The ideal college, said President Garfield, would be a log in the woods with a student at one end and Mark Hopkins at the other. Hopkins is gone, and instead of one student on the end of that log, there are tens of thousands of them. □



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MONTECITO

● Lutah Maria Riggs

Commissioned in the mid-1950s by internationally renowned art collector Wright S. Ludington, the Neoclassical estate Hesperides was named for the Greek mythological nymphs who guarded the golden apples within an idyllic, protected garden. The Villa Hesperides of modern-day Montecito, California, was designed by noted Santa Barbara architect Lutah Maria Riggs. Ludington used it as a sanctuary for his 20th-century collection and played host to numerous designers—Billy Baldwin, Anthony Hail and Tony Duquette among them—who each contributed a design element (*AD*, Jan./Feb. 1973). The villa, a large guesthouse and a caretaker's cottage, surrounded by fields of lavender and olive trees, are set high in the Santa Ynez Mountains. A pergola frames views of the Pacific.



JIM BARTSCH

Over the last decade Donald and Alice Willfong worked with interior designer Craig Wright to resurrect the villa's Shangri-la quality (*AD*, May 1994). Wright modernized the baths and kitchen and capitalized on the palatial size of the interiors. "I decided to retain the scale of an Italian palazzo for the main reception room," he said, adding that he "made everything a little richer." Landscape designer Robert Fletcher restored the gardens, which were originally planted by Elizabeth de Forest. $6 million.

Randall V. Solakian, Coldwell Banker; 805/565-2208.



NEW JERSEY

● George B. Post

An allée of English boxwood leads up to Woodedge, a Palladian-style mountain estate in Bernardsville, New Jersey. The 1898 estate was designed by architect George B. Post as a present for his son William, also an architect and the heir to his father's practice. George Post, an American Institute of Architects Gold Medal winner, helped introduce elevators into Manhattan buildings and was known for his design of the New York Stock Exchange as well as mansions for the Vanderbilts and Huntingtons. Woodedge, with three Neoclassical pavilions, is one of four Post-designed houses in Bernardsville, a community popular with New York's social and financial leaders. Original details include a pilastered entrance hall and living room and a Federal-style mahogany staircase. The property's 12 acres contain mature indigenous trees and shrubbery. $2.6 million.

Clair Martin III, Turpin Real Estate; 908/234-9100.

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CHICAGO

● **Laurence Booth**

A circular grove of Scotch pines provided architect Laurence Booth with the starting point for a contemporary house in suburban Chicago. The 2.3-acre property, surrounded by meadows and forest, was completed in 1984 for John and Anne Kern (*AD*, Sept. 1984). "I tried to make the house an instrument by which man and nature are integrated," said Booth. John Kern, who trained at MIT, served as the engineer for the advanced technology—passive and active heating systems, neon display panels—that was installed. Two wings (one for bedrooms, the other for kitchen and services) project from the main entrance. The circular shape of the grove was repeated for the motor court and the living room. The bedroom wing ends in a four-story tower. With its spiral staircase leading to a meditation room, the tower rises above the trees and boasts a view of Lake Michigan and Chicago's skyline. "I was very specific about wanting a tower," Kern remarked. "I didn't want to be lost in the woods." $2.5 million.

Peggy Bohnen, County Line Properties; 630/789-3030.



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EXTRAORDINARY PROPERTIES ON THE MARKET

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PEBBLE BEACH

● **Robert D. Farquhar**

From the early 1920s to 1941, architect Robert D. Farquhar designed acclaimed public buildings and private residences in southern California, among them UCLA's Clark Library and the California Club. Farquhar's affinity for French and Italian design was evident in the Mediterranean influence of his projects. In 1926 he completed plans for a villa in Pebble Beach. Casa Ladera, "House of the Hillside," overlooks Carmel Bay and Point Lobos; the main house has five fireplaces. $7.9 million.

Laurie Hall, The Mitchell Group; 408/624-0136.



MAINE

● **William Ralph Emerson**

Champernowne Farm, one of the last estates in southern Maine, dates to 1660, when Captain Francis Champernowne claimed the land for his family. The property was purchased in 1879 by the Thaxters, who commissioned William Ralph Emerson to build one of the first examples of a Shingle Style house. In 1887 he added a stone porte cochère with a servants' wing above as well as a stone-wall dairy barn. Many of the architectural details are still in place. The property, which at one time functioned as a saltwater farm, covers five acres. $1.75 million.

Judie Kehl and Robert Woods, Harbor Realtors; 207/439-8770.

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PROPERTIES

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SYLVAIN THOMAS

SUFFOLK

Interior designer and antiques dealer Keith Skeel invested eight years in restoring The Hall, a neo-Regency residence in Peasenhall, Suffolk. Skeel also collects houses—The Hall is number 19 in his personal portfolio of residences. Built in 1860 by British steel entrepreneur John Smyth, the residence was constructed largely of such local materials as Suffolk white brick and iron from the owner's foundry. Skeel modernized the five-bedroom house, using historical details. The kitchen floor was relaid with Suffolk stone. A sitting room includes 17th-century wood paneling and an 18th-century carved walnut fireplace; the drawing room has three pairs of French windows that open onto the garden; and the dining room features hand-painted walls and a chandelier complete with candles. Within the five and a half acres are statuary, a garden folly and a walled garden. Ipswich is 24 miles away; London is 60 minutes by train. £1 million ($1.65 million).

Knight Frank International; 44-171-629-8171. □

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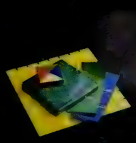
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STEPHEN SILLS AND JAMES HUNIFORD

DISCREET GLAMOUR AND SUPERB PIECES DISTINGUISH THEIR MANHATTAN PENTHOUSE



"Everything in it has a sculptural quality," Stephen Sills says of the apartment he designed with his partner, James Huniford, in Manhattan. In the living room are a pair of Jean-Michel Frank shagreen cubic benches. Clarence House banquette fabric; Pierre Frey sofa fabric.

Text by Judith Thurman
Photography by Mary E. Nichols



AMY ARRILLS



At the top of a rather nondescript Manhattan co-op is a penthouse, skirted by a slate terrace blooming with white flowers, which its owners, designers Stephen Sills and James Huniford, have fashioned into a little temple of perfection. There are only three rooms: a living room, a bedroom and a study, compact in scale but pure in their proportions and dis-

"We don't have a lot of room to showcase pieces," says Sills (top, right, with Huniford), "so what we have is highly edited." ABOVE: Frank alabaster lamps flank a Man Ray photograph in the entrance hall. The ancient marble fragment is Greek; the circa 1800 bust is Roman style.

RIGHT: "Our forties pieces, which are rare, were largely inspired by the eighteenth century," Huniford says. Among them are a shagreen daybed and a leather club chair, both by Frank, and a Eugène Printz rosewood table, left. The sculpture, 1947, is by Jean Arp.







LEFT: The study was lined with 17th-century Chinese drawings "to achieve a graphic effect," Sills says, then punctuated with chrome-yellow pillows. The plaster Giacometti vase, Sills's favorite object, "is refined and classical, yet as modern as something created tomorrow."

"I wanted a warm, rich, textured background that would transport us," Sills says. "You only know you're in New York when you go outside and look at the city." BELOW: In a hall, 19th-century English drawings of Indian monuments hang near André Arbus sconces.



creetly very grand. Grandeur, as they define it, isn't a flamboyant display of opulence; as their residence suggests, an austere composition may be grand, and so may a small space. It's design without compromise: an ideal of virtuosity inspired by old-master paintings and by furnishings and objets d'art of distinguished, if not to say exalted, provenance.

The penthouse, which the partners restructured completely, was a modern addition to a prewar building. "We changed everything inside and out," says Sills. "We realigned the rooms, blew out the windows and stripped the space to its bare walls." Huniford, with charming understatement, calls the apartment "a tree house." His partner compares it to a ship—"Every

NOT A GESTURE IS WASTED; NO CONCESSIONS HAVE BEEN MADE TO THE EPHEMERAL OR THE BANAL.

inch of space is used." And every inch of space has been edited, in the course of a decade, like the kind of lapidary text that mandarins once labored over in their own ivory towers. Not a gesture is wasted; no concessions have been made to the ephemeral or the banal. "It's easy to maintain," says Sills, although that hardly seems to be the point of these rooms, whose harmony is the reward for a staggering investment of patience and rigor.

The partners share a well-bred reticence and a droll sense of humor. Sills, the more intense, describes himself as "a dreamer" and "a visual romantic with ascetic tendencies" who loves to stare at blank walls and is inspired by empty corners. "Not Ford," he continues, with a nod to his partner. "He's the emotional romantic, the nester. He's always adding things." "I like layers," Huniford admits. "I have to make order, and I can't live with the unfinished, the way Stephen can. I start dreaming when a room is done. Then I can begin to think about it."

It seems to be a very compatible division of creative labor, because Sills and Huniford, who launched their design business in 1983, have risen to the front rank of their profession. They have twenty-five employees and a portfolio of enviable commissions. "Our firm," says Sills, "is a destination for certain clients who know what they want and what we do, and that subtlety and uniqueness

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Sills, who also paints, chose three 1929 works by Joan Miró for the master bedroom. "One reason we used a neutral background is that it works well with the modern drawings and paintings we collect," he says. The cone light fixture is the partners' own design.



ANTHONY HAIL

A SAN FRANCISCO LEGEND EDITS HIS COLLECTION FOR A NEW PACIFIC HEIGHTS APARTMENT





"Most everything is eighteenth century," says Anthony Hail of the antiques in the living room of his new San Francisco apartment. A fantasy painting by Paolo Porpora is surrounded by French armchairs and Danish mirrors. Sofa and drapery fabrics from Randolph & Hein.

Text by Penelope Rowlands
Photography by Mark Darley and Steve Whittaker





It's a bore, don't you agree?" asks Anthony Hail, speaking in the honeyed tones of his native Tennessee. He is talking about moving, a process he has just completed—and hopes never to do again.

The designer and Charles Posey, his partner of almost thirty years, deemed it time to make a change after learning that their beloved Neoclassical, Julia Morgan–re-

TOP: The designer, left, and partner Charles Posey. Hail pruned 30 years of collections to fit the space. ABOVE: On an easel is a late-17th-century watercolor of a pheasant from Louis XIV's menagerie at Versailles. Two Ptolemaic-period ibis flank the Louis XVI trumeau.

RIGHT: Eighteenth-century architectural works line a wall in the living room. "I have no prints, only drawings." A 19th-century painter's ladder stands near a Swedish Neoclassical clock, "a marvelous thing," Hail adds. On the *bureau plat* is a François Clouet drawing.


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Displayed in the entrance hall, which doubles as a dining area, is a 17th-century Flemish tapestry that depicts Hercules battling Hydra. "I think it's very nice to live with," Hail says. A group of French and English drawings surrounds a Swedish Neoclassical mirror.



"The house we moved from was almost twice as big," Hail says, "but the apartment had great potential—high ceilings, nice cornices and baseboards." ABOVE: A red-lacquered Chinese trunk is joined by a 19th-century American gilt chair and a Danish oval-back chair.

stored house in San Francisco (see *Architectural Digest*, December 1982) needed numerous repairs. It was also time to simplify.

Months after the fact, Hail documents the horrors of displacement: the four hundred and fifty boxes, the endless unpacking and, most painful of all, the necessity of divesting himself of more than a dozen perfect antiques —including "a wonderful Russian mirror" and some Adamesque English chairs. And all this so that he and Posey might fit into their well-appointed, yet undeniably smaller, new apartment.

Perhaps there's a positive side to living with less? After all, Hail has made a kind of religion of simplifying, of paring down, of turning out interiors that suggest a beautiful restraint. "Well, I don't know about that," he drawls dubiously.

To sit in Hail's Pacific



Heights living room is to experience a telling contradiction. For even as the conversation touches on moving trucks and the attendant logistical nightmares, the surroundings speak only of the sublime. "I think this is a tremendously comfortable room, don't you?" Hail asks.

The designer's sure hand is apparent in the furniture's placement. Even with its back to the door, a Louis XV chair signed by Sené is set at a welcoming angle. Just behind it is an eighteenth-century *bureau plat*, on which sits a drawing by the sixteenth-century artist François Clouet. A Russian chandelier of malachite and crystal hangs above three rare carpets, two seventeenth-century ones from Isfahan and an eighteenth-century example from Karabagh.

Everywhere there's evidence of what one client, Rosemary Baker, calls Hail's

"None of the lanterns are wired," Hail says. An 18th-century Russian lantern in the entrance hall is reflected in a Swedish mirror gilded with the crest of the Vasa family. Hail, who collects Oriental porcelain, arrayed pieces of blanc de chine on a Swedish commode.

BELOW: A gilt Louis XVI bed, with foot- and headboards covered in leather, is centered in Hail's blue bedroom. "I love the room's proportions—the bed works perfectly," he says. "Jefferson had a blue room with white trim at Monticello. That was my inspiration."



"great sense of house," from his classical feel for proportion to his subtle, almost Scandinavian way with color. Long a master of the clean yellows and blues that do so well in northern light, Hail's palette, in this newest residence, is more muted than it's been in years. "I decided when I did the house twenty years ago that I'd have color galore, and I did. Now it's back down to normal." His last living room was painted the color of nasturtiums; this one is pale yellow.

Ask Hail the date of many of his antiques, and he's apt to give the same three-word reply: "the eighteenth century." His residence provides an object lesson in the diversity of the period. In the entrance hall, there's a disciplined grouping of Gustavian furniture, including a two-drawer chest and a pair of gilt chairs. The juxtaposition of like-minded pieces is another Hail tendency. "I try to arrange things by countries so that they have something to do with each other."

Hail has a particular affinity for seventeenth- and eighteenth-century Scandinavian design. There's no mystery to its source: He was raised from early childhood in Denmark, after his mother, the former Elizabeth Darden, married a Danish lumber executive. Northern Europe remains a source of deep inspiration. "I think about it every night," he says. He

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RIGHT: Mid-19th-century country French tiles pave the floor of Posey's bedroom, which opens onto the garden. Hail lived in Denmark for 12 years, and northern European Neoclassicism informs his choices of colors and antiques. "It's a spare kind of thing," he says.



ELISSA CULLMAN

GEORGIAN OVERTONES DEFINE HER RESIDENCE ON PARK AVENUE

Text by Cynthia Zarin
Photography by Durston Saylor



There have been two major influences on my life as a designer," says Elissa Cullman, principal of Cullman & Kravis, the New York partnership she started in 1984 with Hedi Kravis, who died last year. "The first was my mother-in-law, who was one of the earliest serious collectors of American furniture, and the second was the two years my husband and I lived in Tokyo. My mother-in-law studied the period rooms at the Met; on weekends she took me to antiques shops in Connecticut. She even introduced me to Hedi. And Japan! When you spend three hours with your flower teacher arranging five chrysanthemums, it sharpens your eye."

"The architecture is classic Georgian style, so I used a traditional late-eighteenth-century vocabulary," Elissa Cullman (above) says of her Park Avenue duplex. RIGHT: Cullman installed the Adamesque mantel in the living room. Sotheby's vases for lamps; Clarence House taffeta and Lee Jofa cord on slipper chair; Cowtan & Tout wing chair fabric.







ABOVE: Cullman could find only 40 feet of antique Chinese wallpaper, from Gracie, for the dining room, "so artists had to paint the rest," she says. "You can't tell until you're up close and you touch it." George III dining table and Regency bull's-eye mirror from Florian Papp; Cowtan & Tout chair stripe.

OPPOSITE: "The spaces are gracious but not overwhelmingly grand." In the living room, Doris Leslie Blau Persian carpet; Florian Papp round table and circa 1810 Regency sofa table; Brunschwig & Fils damask, Lee Jofa cord and Scalamandré fringe on chair; Houlès sofa cord and fringe.

Both influence and experience—as well as Cullman's passions for American art and furniture and for Orientalia—were brought to bear in the decoration of her current residence, a thirteen-room duplex on Park Avenue, which she occupies with her husband, Edgar, a business executive, and their soon-off-to-college daughter. (Two sons are already out of the nest.) When the couple bought the apartment, it had been on the market for three years. "The broker said, 'Oh, you don't want to see that,'" Cullman recalls. "The mahogany doors had been painted over—that dead white—and they didn't shine. And there's a prejudice in New York against living on a low floor. But to me, the apartment feels like a town house. It's as if all the plantings on Park Avenue have been done just for us."

The building, which faces east and gets the morning sun, was designed by Rosario Candela. Active in the twenties and thirties, Candela, whose buildings are generally acknowledged to be among the finest in Manhattan, was a genius at proportion. In his hands, Georgian-style ceiling heights, door placements, moldings and stairwells resulted in spaces that marry elegance to intimacy. "The rooms aren't too big or too small," Cullman says. "Some apartments are so cavernous you can't imagine being home without calling twenty people to come over for the evening. The work was to get back to the fine bones of the apartment. We pre-


Johannes Vermeer
EMPIRE
JAPONISME
19th-Century Watercolors

served the Candela detailing throughout."

Overall, there were only a few minor structural alterations. The doorway joining the living room and the dining room was centered and enlarged to enhance the rooms' perspective; a small passage off the entrance hall, adjacent to the kitchen, was converted into a butler's pantry with a full bar; and a chair rail was added to the main stairwell to provide definition for the parade of American oils, watercolors and charcoal drawings that marches up the stairs.

The apartment serves as both a laboratory for and an exemplar of Cullman's approaches to interior decoration. What are the touchstones for a project—her own or a client's? "Doors, floors and paint are the broad strokes of a house," she says. "They have to be good. Here, all the doors had to be replaced. We chose radial-crotch mahogany, which I love because of its burl, though it does need to be French-polished. We're also fanatics about lighting. We never, ever use a downlight, not even in a closet. You can have a consistently warm room if you use many sources of light, each one set at a low wattage."

The entrance hall provides a visual overture to the family's extensive collection of American art. In addition to the works in the stairwell—by Edward Hopper and Reginald Marsh, among others—a Martin Johnson Heade oil keeps company with a lyrical watercolor by Childe Hassam. And signaling the Asian art that runs through the apartment, four luminous Chinese Export paintings depict sites that the Cullmans have visited during their own travels: a temple in Macao, the harbor at Canton. The stenciled walls—a Cullman & Kravis trademark—are hand-painted in tones of butter yellow and sienna with iridescent hints.

"DOORS, FLOORS AND PAINT ARE THE BROAD STROKES OF A HOUSE," CULLMAN SAYS.



Steps away, the warm notes of the entrance hall are echoed by the living room's Persian Bijar carpet. There, the focal point is an Adamesque mantel, which was cut down to fit the room. A pair of Qianlong-period famille rose figures stand under a George II gilt mirror, but, in keeping with Cullman and Kravis's dictum that every room should mix humble objects with important ones, a nearby eighteenth-century Hepplewhite table is home to a group of family photographs in rustic frames. Above it, a William Michael Harnett painting, *Still Life with Mug, Pipe and New York Herald*, is an homage to ordinary pleasures. Although the room is essentially formal, soft fabrics were used to create a welcoming mood.

The serene dining room is where the

continued on page 266

LEFT: "Architecture is so important," says Cullman, who restored the library's acanthus-leaf molding. "All the decorating in the world can't hide a structural flaw." Kentshire Galleries cane chairs; Doris Leslie Blau carpet; 19th-century mahogany bucket from Sotheby's; Brunschwig & Fils drapery print.

"Especially in a formal environment, I like to throw in a curveball now and then." ABOVE: A plaid wallcovering, from Scalamandré, "serves as a counterpoint to the study's painted and decorated woodwork and ceiling." Yale R. Burge Antiques mahogany whatnot; Kentshire Galleries elephant candlesticks.



"The serenity of the master bedroom is achieved by using a variety of off-whites: creamware pottery, antique bed linens, ivory dressing table accessories." Circa 1850 chest from Mill House Antiques; David Duncan Antiques chandelier; Stark carpet; Clarence House drapery fabric and print on chair and bed.





Text by Michael Frank
Photography by Dominique Vorillon

TERRY HUNZIKER

HIS CONTEMPORARY SEATTLE LOFT DISPLAYS AN INVENTIVE HAND WITH SPACE AND MATERIALS

Terry Hunziker's connection to the Pacific Northwest, specifically to Seattle's lively, layered downtown, goes way back. He was born in Longview, Washington, a small planned city built early in this century. His first job was at an art gallery in Pioneer Square, the epicenter of Seattle's turn-of-the-century commercial district, which was awakening at the time, in the early 1970s, from a long period of quiescence and dereliction. The neighborhood's newest pioneers were architects, landscape architects and interior designers, among them Seattle's first lady of interior design, Jean Jongeward, with whom Hunziker worked for thirteen years before setting up his own firm in 1984.

So when the designer began his quest to buy an apartment in 1995, he naturally sought out an older downtown building. "I knew I would find what I wanted there," he says. "A dynamic urban view, generous light, rooms with high ceilings and, I hoped, a deck or terrace of some kind. It just took some hunting."

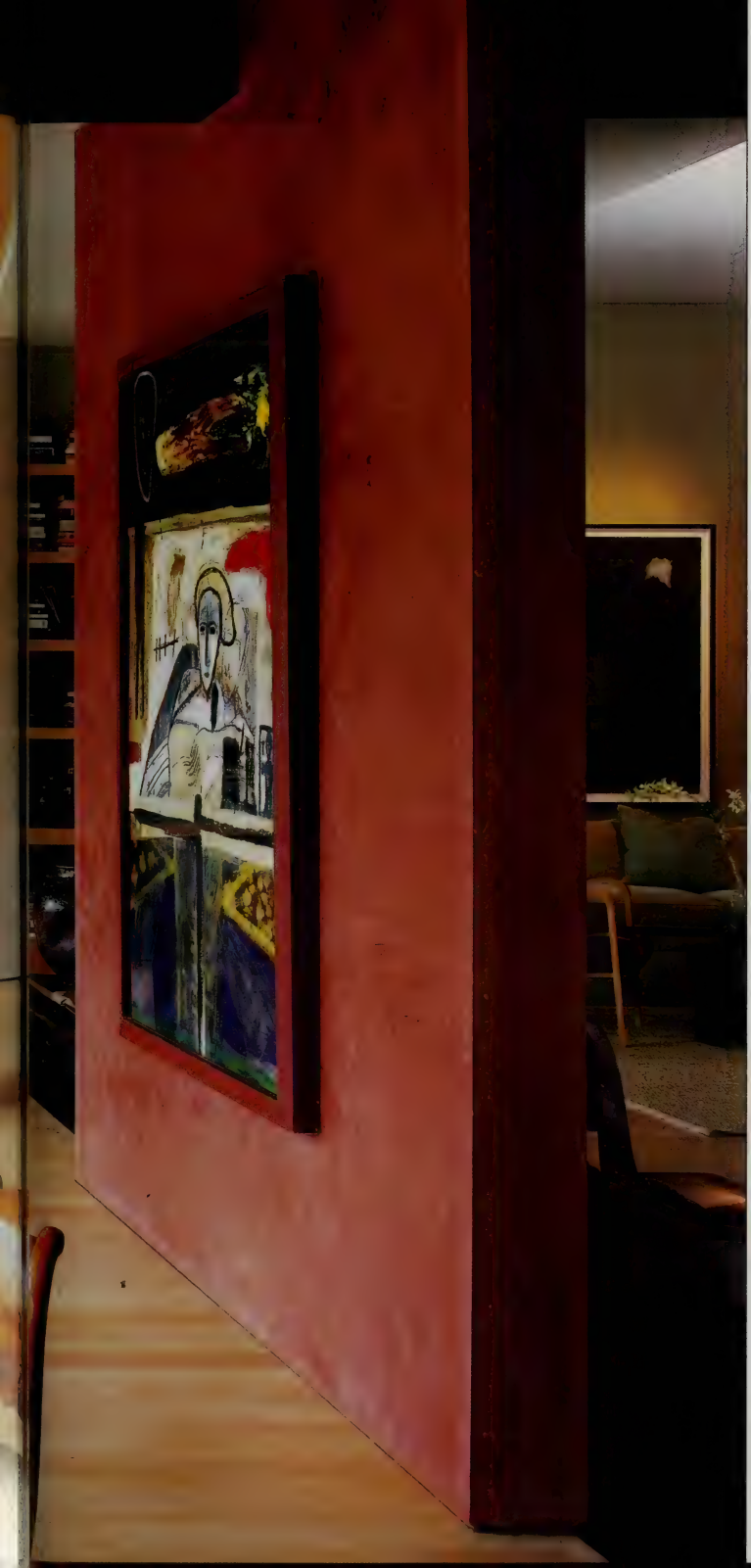
Some hunting and, it turned out, some extensive renovating too. What Hunziker found, in fact, were two apartments in a circa 1898 red-brick building that had once been a hotel. He gutted and joined the two apartments, each of which had two levels: a more commodious downstairs level and a smaller one upstairs that opened onto the requisite deck.

His general goal for the apartment was not to do too much. "Nowadays I find that an environment is more successful if the surfaces provide the interest, and I take a more minimalist approach to the furniture and objects." The surfaces that influence Hunziker's work here invoke the feeling of factories and lofts. "I use a lot of metal and industrial paints and materials in my work," he says. "I don't like doors that you have to open and walk through or walls that outline conventional spaces." Yet the designer's invention of a loftlike interior was not merely a matter of in-



Terry Hunziker (above right) transformed his Seattle loft with shifting planes and contrasting textures. LEFT: In the entrance hall are a 1929 photograph by Martín Chambi and a 1992 oil by Ken Kelly. The console table is from Hunziker's First Profile collection.





"I FIND THAT AN ENVIRONMENT IS MORE SUCCESSFUL IF THE SURFACES PROVIDE THE INTEREST."

stalling a clean, fresh floor and splashing on the whitewash; his concept was more intricate and drew on several cunning sleights of hand.

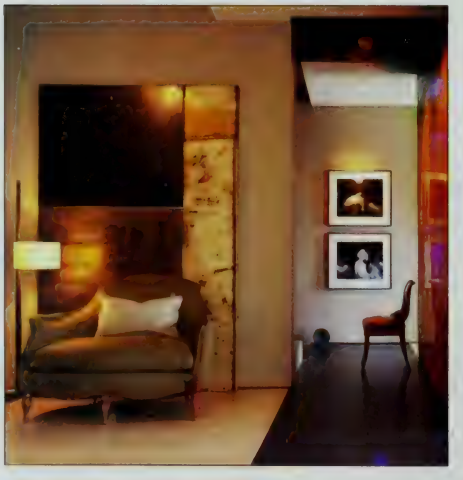
Hunziker used free-floating planes, for example, to suggest rooms rather than define them concretely. Many of these planes, which do not touch the floors or ceilings but stand away from them with a three-eighth-inch reveal, he treated differently, with complementary shades of high-gloss automotive paint or hand-troweled plaster, so that the apartment's first level alone ends up with nine colors and finishes. Since Hunziker is attuned to the soft Northwest palette, though, the hues tend to be subtle, favoring green, beige and cream. A single bright terra-cotta wall is the one exception. "Jean seldom used different wall treatments. Don't switch in the same room—it's an old rule," he says. "But I wanted more color and texture in my life."

While there are no actual halls in Hunziker's apartment, he embedded a steel runner in the floor, a kind of "shadow hall," as he puts it, that distinguishes the gallery from the living room. Windows were tackled with similar ingenuity: The openings were not as tall as Hunziker would have liked (a section at the bottom is blocked by the building's brickwork), so he built out the surrounding walls to make the windows seem taller and narrower and then designed steel French doors with frost-

Maple on the gallery floor is repeated on the ceiling. On the red wall is *Settimana Ottomana I*, 1986, by Mimmo Paladino. The upholstered chairs are reproductions of 1930s pieces by Thomas Lamb. Gray automotive lacquer inspired by Hunziker's car is on the far wall.

RIGHT: Hunziker designed the dining table in quartersawn white-oak veneer and steel. The Russian birchwood chairs are circa 1815. A Morris Graves drawing rests on a low shelf. The tray table—Hunziker's favorite piece—is by Gio Ponti and Piero Fornasetti.

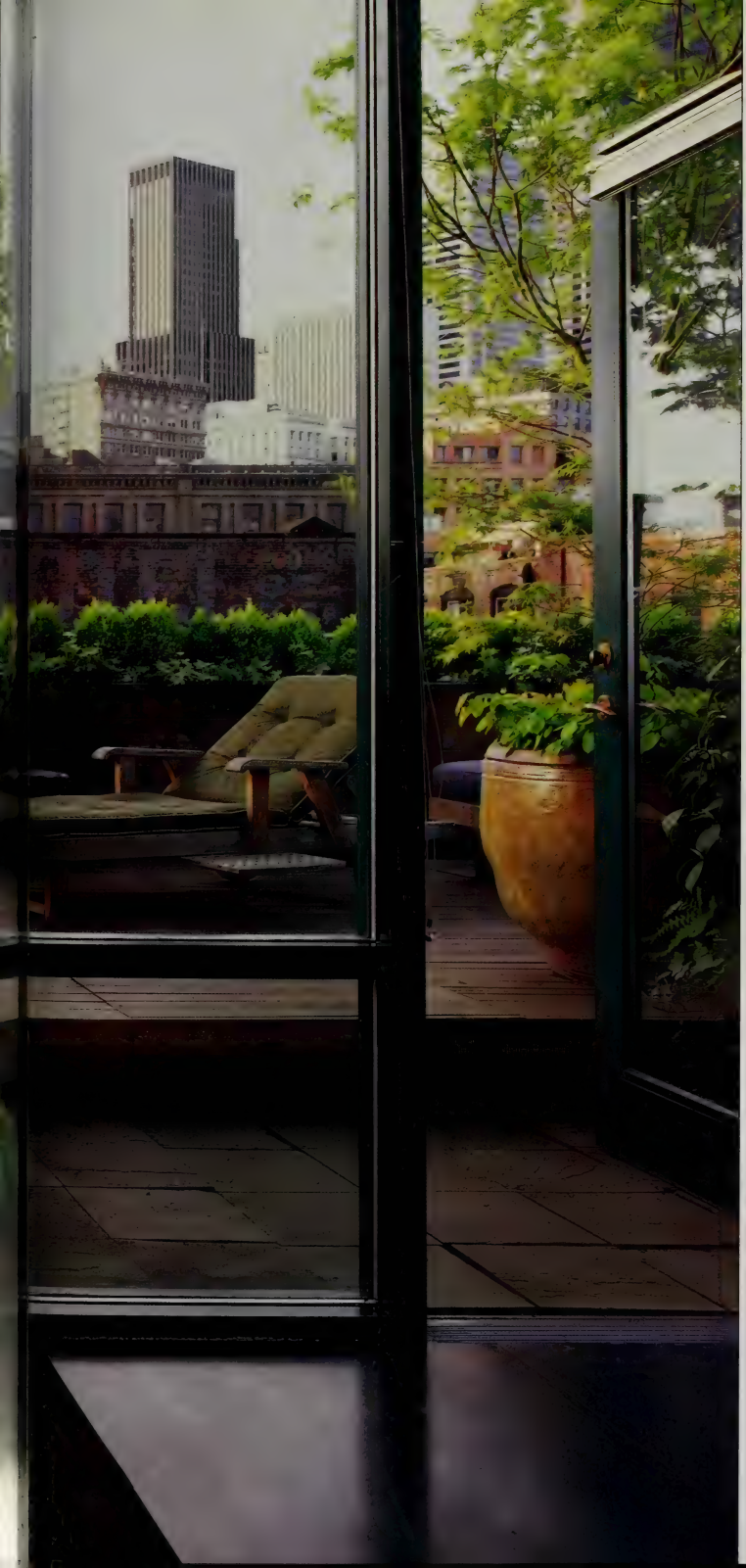
ed panes at the base to conceal the brick. These give the illusion of height and light, and add a sense of mystery as well. Hunziker's range of materials and colors is not confined to vertical surfaces. The flooring downstairs includes polished concrete in the entrance hall and, for the gallery, clear-coated maple, which Hunziker echoed on the ceiling. Yet rather than creating a sense of busyness, these elements are combined into a sensitively modulated whole. Although the palette is partly responsible, Hunziker also unified the downstairs space with what he calls a horizon line—an informal wainscoting—consisting of a low shelf that runs along various walls. "This is something I used in a very minimal apartment I did several years ago in San Francisco," he says. In his own apartment, the shelf displays a thoughtfully chosen art collection that includes pieces by Morris Graves, Philip Guston and Joel-Peter



ABOVE: A steel runner set into the floor divides the gallery from the living room. "In the winter the metal is cold underfoot, but in the summer the coolness is soothing." Hunziker and David Gulassa designed the scrap-metal screen. Photos are by Morris Graves, top, and Sally Mann.







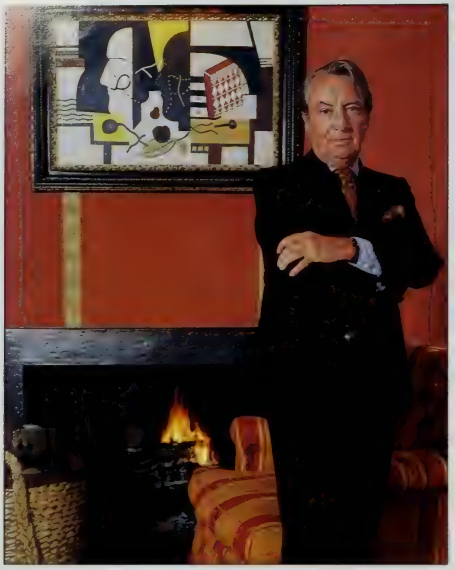
"I KNEW I WOULD FIND WHAT I WANTED IN SEATTLE'S OLD DOWNTOWN. IT JUST TOOK SOME HUNTING."

Witkin. Many pictures lean, some hang, and all can be easily rotated.

With regard to the apartment's furniture, Hunziker says, "I'm not a traditionalist, nor am I wildly contemporary." An Alvar Aalto plywood side chair cohabits with a set of 1815 Russian birchwood dining chairs, which are drawn up to a round oak-and-steel table. The latter is a Hunziker design, as are the sofa, the African-inspired console table in the entrance hall and a freestanding cabinet in the gallery, which he built around a piece of corrugated glass he found in a salvage shop.

Upstairs, Hunziker's intermixed surfaces continue: The steel runner and sisal are contrasted, in the bath, by old-fashioned white tile and cast concrete; the horizon-line wainscoting reappears; and photographs proliferate. The spacious, sunny terrace introduces a view of urban architecture that seems fittingly polyglot: In the foreground is the OK Hotel, a turn-of-the-century building where rooms were once offered, a sign palely advertises, for "85 to 75¢." Behind it are office buildings from the 1920s and 1960, and in the background, skyscrapers from the 1980s and the early 1990s thrust their glass-and-concrete cubes toward the Seattle sky. "The city has many facets," Terry Hunziker remarks, "and I like to think my apartment has many facets too. Maybe that's why I feel so at home here in Seattle's old downtown." □

"I wanted trees on the terrace because they're shady and I can hear the leaves rustle," Hunziker says. Japanese maples and white hydrangeas fill several large, rustic Chinese pots that the designer prizes for their shape. "I keep the door open all summer long."



Text by Patricia McColl
Photography by Marianne Haas

ALAIN DEMACHY

A MASTER OF CULTURAL STYLE AT HOME IN HIS PARIS APARTMENT

"I change it every five years or so," French designer Alain Demachy (left, before a Fernand Léger painting) says of the Paris apartment where he has lived for more than 35 years. BELOW: A Picasso lithograph hangs above Greek and Roman antiquities in the entrance hall.



With clients as different as French pop star Johnny Hallyday and the late Baron Edmond de Rothschild, French designer Alain Demachy has to be adaptable. "I try to be the interpreter for people who will live in a certain space," he says. "A good decorator is like a good psychiatrist. It's dangerous to use one style for every person. I need to take into consideration the client's spirit, his origins, his tastes and his fantasies rather than just re-creating my house at his house."

Originally trained as an architect, Demachy worked with Didier Aaron from 1960 until 1980. In 1981 he took over Camoin, one of the biggest antiques galleries in Paris, on the quai Voltaire. With his architectural and decorating backgrounds and his antiques treasure trove, Demachy is unusual for a Paris decorator. "I like to do a variety of things as well as possible," he says. "Look at

RIGHT: The designer, who also owns Camoin-Demachy, an antiques shop on the quai Voltaire, combined such disparate pieces in the living room as an 18th-century Chinese ancestor painting, a circa 1800 Jacob chair, a 16th-century porphyry box and African masks.



BELOW: "A collection is unified by the character and sensibility of the person who chose it," says Demachy, who arranged antique ivory, silver and stone objects on a living room console. "It would be ridiculous to buy an African mask because it's the same color as a painting."



RIGHT: Among the mirrors in the dining room are 17th- and 18th-century examples from Venice. "Dining rooms are generally a little sad," Demachy says. "Mirrors reflect candlelight and give the room a bit of magic." Green walls, he notes, "go well with gold and bronze."



the great fashion designers—Karl Lagerfeld, Hubert de Givenchy, Valentino; they all have decorating as a hobby."

Demachy moved into his eighth-arrondissement residence more than thirty-five years ago, when the building was one of the first to house apartments on an avenue lined with private mansions. (His father was born on the same avenue.)

"It's a family apartment," the designer points out. "I've never made it a place to receive clients. I'm not trying to prove anything or show a particular style. I've mixed lots of different things. Since the Second World War there has been a big movement toward combining styles and periods. When Roger Vivier put a piece of sculpture by César on a Louis XV Chinese lacquered commode, I can't tell you what a shock it was at the time."

Demachy has carried on this brand of eclecticism in his own apartment, which opens onto a marble-floored octagonal entrance hall with mirrored doors. He designed the Syrian marble door surround and the two marble-topped boiserie consoles that flank it. Arranged on the consoles are an eleventh-century Khmer torso, a collection of hammered bronze Greek and Roman antiquities and a rare nineteenth-century red porphyry bowl. Just above them hang Cubist lithographs by Picasso.

A narrow corridor lined with bookcases leads into the long living room, which



"WE'RE STILL TOO CLOSE TO THIS PERIOD TO KNOW WHAT WILL LAST. FOR THAT WE'LL HAVE TO WAIT UNTIL 2050."

is furnished with late-eighteenth-century armchairs by Georges Jacob, a Directoire Savonnerie carpet, a pair of metal low tables by the contemporary sculptor Philippe Antonioz (a pupil of Diego Giacometti's) and a Jean Fautrier painting. The walls, covered in melon-colored velvet, are striped with hand-painted panels by Claudio Briganti, a member of Renzo Mongiardino's design team.

Everywhere, objects as disparate as a crystal thumb by César, a silver hand by François-Xavier Lalanne, a Swedish porphyry lamp and a seventeenth-century bronze equestrian figure are brought together in small vignettes. "When I see, I buy," Demachy says, "but it has to be love at first sight." Although the placement of objects throughout the apartment looks as carefully planned as the moves in a championship chess game, Demachy says he is an inveterate rearranger, claiming, "Objects were made to be moved."

The dark green dining room walls are covered with yet another of Demachy's collections: mirrors. ("I love them, but I hate to look at myself in them," he notes.) Among them are five seventeenth- and eighteenth-century Venetian mirrors, two enameled mirrors by Emilio Terry, Chinese mirrors and Chinese paintings on glass.

The dining room is set up for both Moroccan-style dining—where guests sit on the banquettes and food is served on low tables—and formal dining, which takes place at the round table, circled by nailhead-studded chairs that are upholstered in the same blue shade as the table linens.

The centerpiece of one of the apartment's smaller guest bedrooms is a nineteenth-century folding steel-and-bronze-doré campaign bed. The striped silk wallcovering and draperies are by Rubelli, and a series of nineteenth-century reproductions of the frescoes at Pompeii hang above the bed.

"People like revivals," Alain Demachy observes. "Currently designers are bringing back the thirties, forties, fifties, sixties and seventies. And within those decades Jacques Grange reinvented Jean-Michel Frank. We're still too close to this period to know what will last. For that we'll have to wait until 2050.

"Each decade tries to singularize itself by bringing back a style. I just want to make my clients happy. If I'm asked to 'do modern' in a modern apartment building, I do the best I can within that style. Decorating is a great adventure." □



Demachy enveloped a guest bedroom in striped silk and furnished it with a circa 1800 steel-and-bronze-doré campaign bed, which he left undraped ("A *lit à la polonaise* would be too feminine for an officer's bed"). The reproductions of Pompeian frescoes are also circa 1800.



ALAN WANZENBERG

THE ARCHITECT HONORS JED JOHNSON'S VISION IN NEW YORK

Text by Steven M. L. Aronson/Photography by Scott Frances



Arts and Crafts furniture and pottery meet contemporary art in the 1906 artist's studio in New York of architect Alan Wanzenberg and the late designer Jed Johnson. ABOVE: *Dandi*, 1997, by Walton Ford hangs over the living room's turn-of-the-century mantel. "Interestingly, the mantel was a collaboration between an architect and a designer," says Wanzenberg. RIGHT: In front of the north-facing window are a lamp by Charles Sumner Greene and Gustav Stickley wicker chairs.







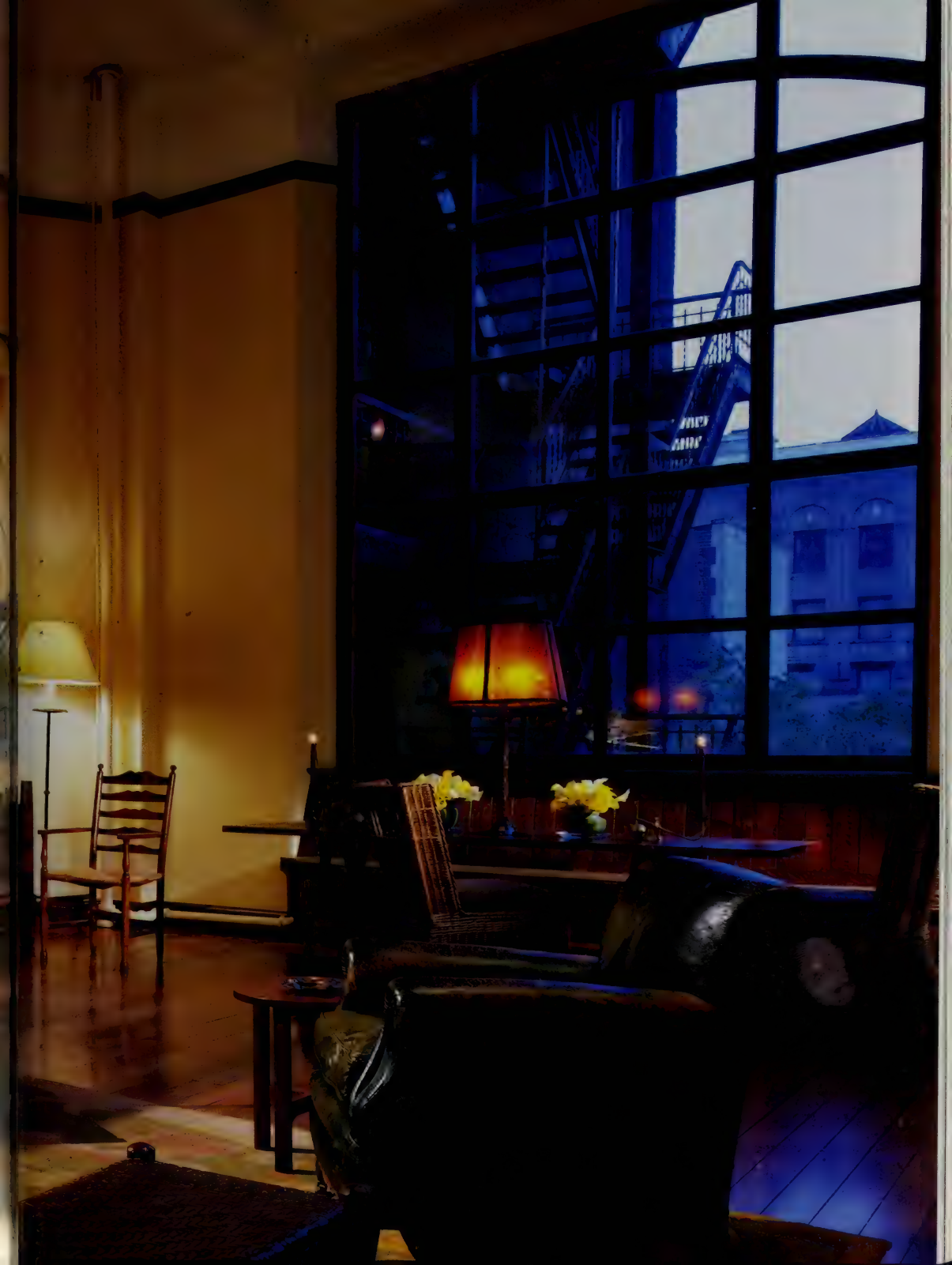
For the accommodation of the artistic fraternity, whether bachelors or benedicts," pronounced *American Architect and Building News* in its January 5, 1907, issue, "there is coming into fashion in Manhattan a very attractive class of studio buildings, in which the two-story studio on the north frontage is combined with a mezzanine or gallery treatment at the southern end, the mezzanine floor being given over to bedrooms for the artist and his family, if he have one, while the space below, on the main floor, provides liberally for dining room, kitchen and domestics." One such "studio" building, put up at the turn of the century on a small, narrow street in the West Sixties off Central Park, is the neo-Jacobean-façaded retreat of architect Alan Wanzenberg.

His apartment, occupying half of the seventh and eighth floors, was found in 1980 by Jed Johnson, the legendary designer who was Wanzenberg's companion and business partner until his death two years ago. What appealed to Johnson about the apartment was that it had never been altered—its oak floors and paneling and its carved moldings were spectacularly intact. "Jed's attitude was always, 'Don't mess with it too much, don't kill what's already there,'" recalls his friend and onetime decorating partner, Judith Hollander. "He believed that you should let a place be what it

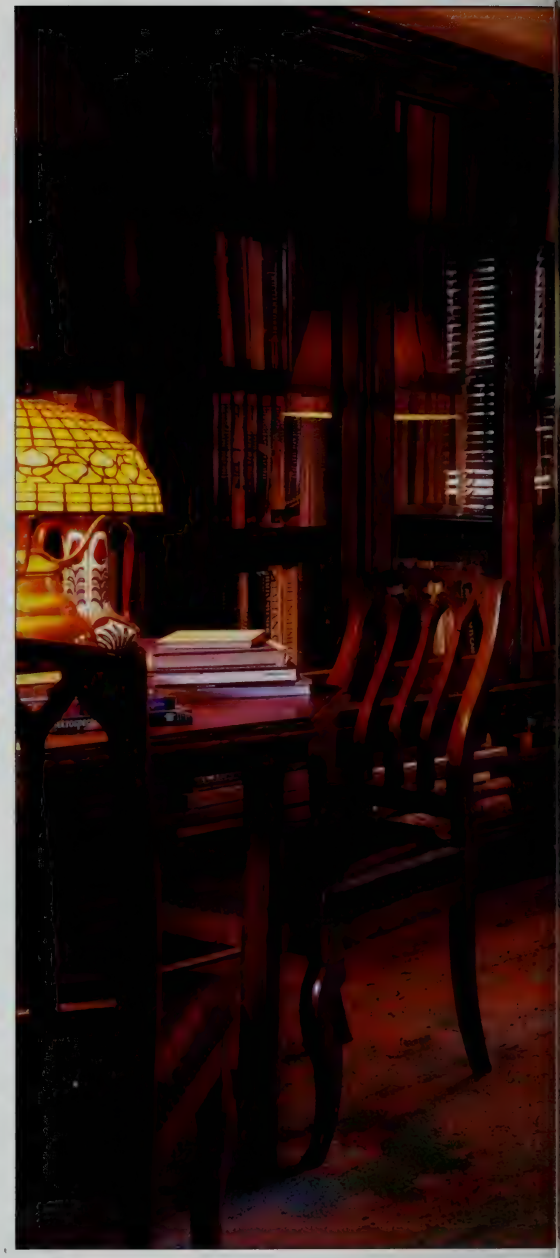
"The art energizes the furniture," he says. A 1986 painting by Gianni Dessi is over the doorway; at right is a 1986 work by George Condo. On a Stickley table is a Mimmo Paladino sculpture. The Voysey carpet "was our first purchase—we based all the colors on it."



The tall living room absorbs Francesco Clemente's *Moon*, 1980. A pair of Edwin Lutyens ladderback chairs are near the Stickley settee. "Jed was a twin, and he bought things in pairs—it became a theme in his work," says Wanzenberg, whose office is on the mezzanine.







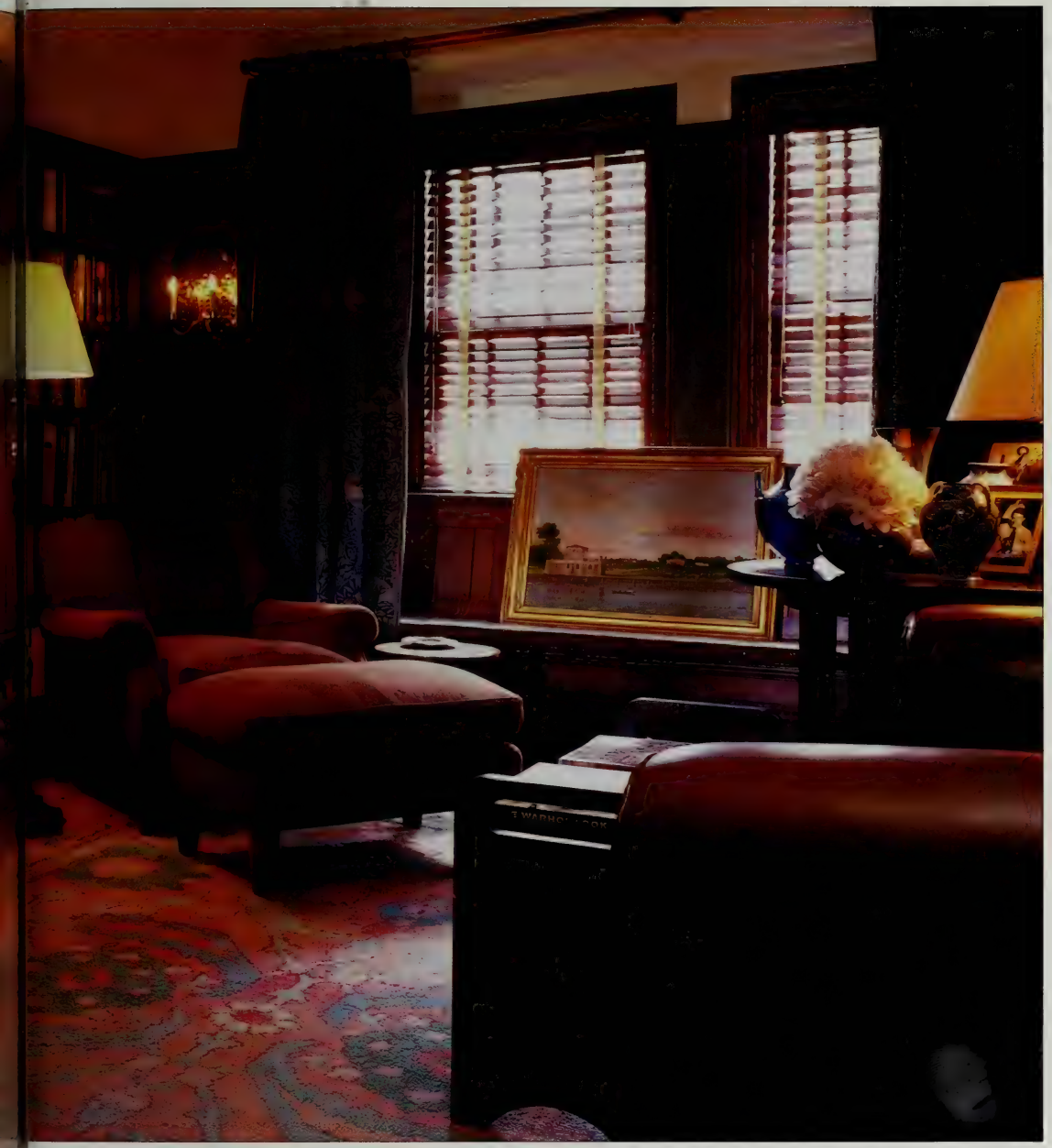
ABOVE: The table, sideboard and chandelier in the dining room are all by Gustav Stickley. "We built our collection over a ten-year period, starting in 1980," says Wanzenberg. Johnson chose the late-1920s French leather chairs "to add softness and take away the angularity."

wants to be, what it was made to be in the first place—just make it the best, the idealized, version of that."

Johnson and Wanzenberg had the imagination to keep the apartment plain while infusing that plainness with the patina of luxury—witness the intricately elegant loose-basket-weave terra-cotta tile in the entrance hall that extends all the way back to the kitchen, or the subtly tinted plaster walls throughout. "Jed had a terrific eye for detail and texture and finish and form," Hollander continues. "But not for structure. Alan understood structure—he provided the architectural firmament. And when they were through, the place looked like *them*, like Jed and Alan: lean and spare, natural and fresh."

The nucleus of the apartment—an environment in which each element works in relation to an exigent but unintimidating whole—is a collection of furniture famously free of affectation and extraneous ornament, its joinery, its hardware and the grain of its wood being ornament enough. In other words, major Arts and Crafts pieces by such avatars as Gustav Stickley, Sidney Barnsley, Ernest Gimson, Dirk Van Erp and Charles Sumner Greene.

"We both had an affinity for this furniture, but it was really the place and the space that dictated the choice of aesthetic," Wanzenberg says.



"We did a lot of experiments. The Stickley pieces from the early 1900s turned out to be too geometric; then we discovered Harvey Ellis, who had worked with Stickley but had a more fluid line. And then we began buying English Arts and Crafts that went well with the Ellis—the woods tended to be lighter. We found ourselves drawn to furniture by architects, especially for the big room: Ellis was an architect, and so were Edwin Lutyens and Charles Voysey. Voysey designed the large floral living room carpet and ended up selling it to Stickley's brother Leopold, who had it in his house in upstate New York."

To hear Wanzenberg talk is to savor a comment by his and Johnson's old friend and client, the writer Fran Lebowitz: "Jed and Alan are

"The low-ceilinged library was meant to contrast with the rest of the apartment," Wanzenberg says. By the draperies, made of William Morris's *Bird* fabric, is a sconce by Sidney Barnsley. Two 1860 Gothic Revival chairs by Roux & Company are near a 1900 Tiffany lamp.



"I wanted a juxtaposition of materials," Wanzenberg says of the master bedroom, where a 1962 George Nakashima walnut bed joins Frank Gehry's late-1970s cardboard tables. The 1996 Christopher Bucklow photo "suggests a person evaporating and a spirit expanding."

among the very few people I've known who absolutely deserve their possessions, because they understand them; their apartment is informed by an actual sensibility as opposed to a sense of longing."

The living room's grand dimensions (thirty feet square and twenty feet high, with an enormous window whose small panes of translucent glass were replaced with larger transparent ones) afforded abundant wall space for hanging pictures. "At a time when no one else did, Jed saw the connection between Arts and Crafts furniture and modern art," notes Wanzenberg. "He understood that these pieces would look too heavy and locked-in-place all grouped together and that they needed to be leavened. The George Condo mixed-media collage we bought has incredible energy against the furniture—it's nervy and jumpy." The same



can certainly be said for the sculpture by Mimmo Paladino: An open-air box containing two heads, a horse's and a man's, it awakens the gravely beautiful Stickley library table it rests on. "It's very narrative—the man has a Ulysses quality." A large-scale Francesco Clemente tempera on paper from 1980, runically titled *Moon*, depicts a man falling. "It turned out to be horribly prophetic," says Wanzenberg, alluding to the circumstances of Johnson's death (he was a passenger on TWA Flight 800 when it fell from the sky).

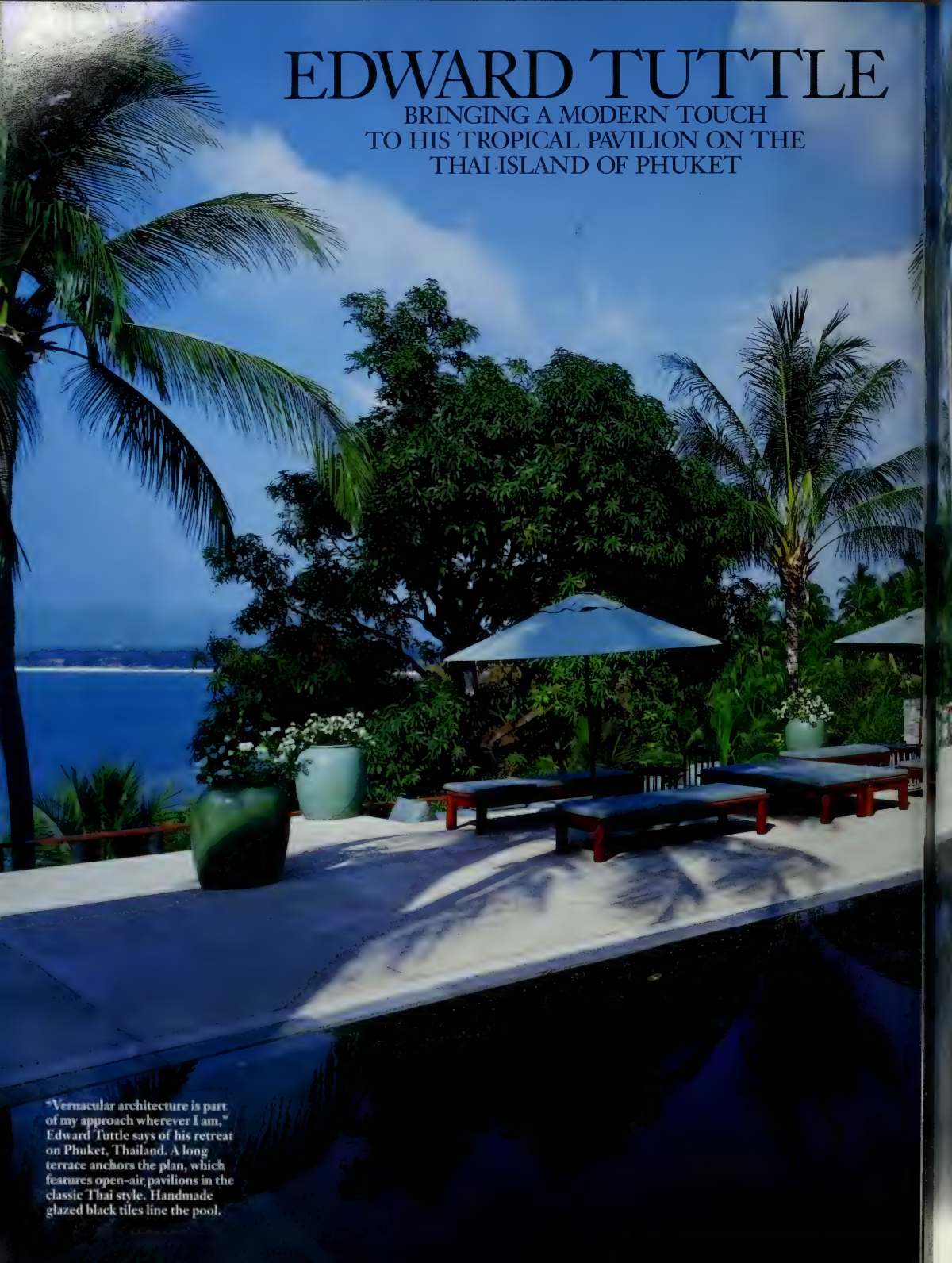
For years the walls of the apartment crackled and popped with Warhols—a reminder of Johnson's days with Andy Warhol, first editing and directing films and then decorating the artist's East Sixty-sixth Street town house. Those paintings—of Mao, Elvis, a lone Campbell's

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"THE PLACE LOOKED LIKE *THEM*: LEAN AND SPARE, NATURAL AND FRESH."

EDWARD TUTTLE

BRINGING A MODERN TOUCH TO HIS TROPICAL PAVILION ON THE THAI ISLAND OF PHUKET



"Vernacular architecture is part of my approach wherever I am," Edward Tuttle says of his retreat on Phuket, Thailand. A long terrace anchors the plan, which features open-air pavilions in the classic Thai style. Handmade glazed black tiles line the pool.









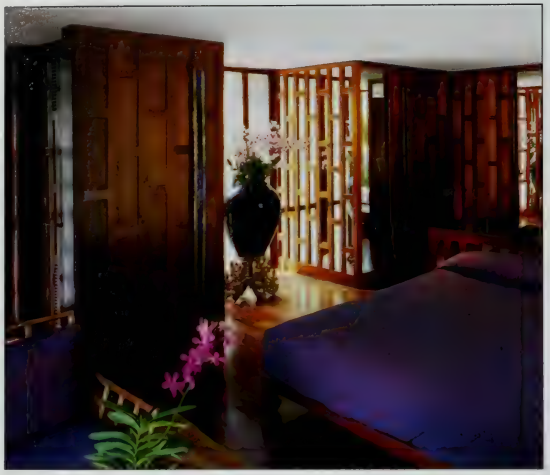


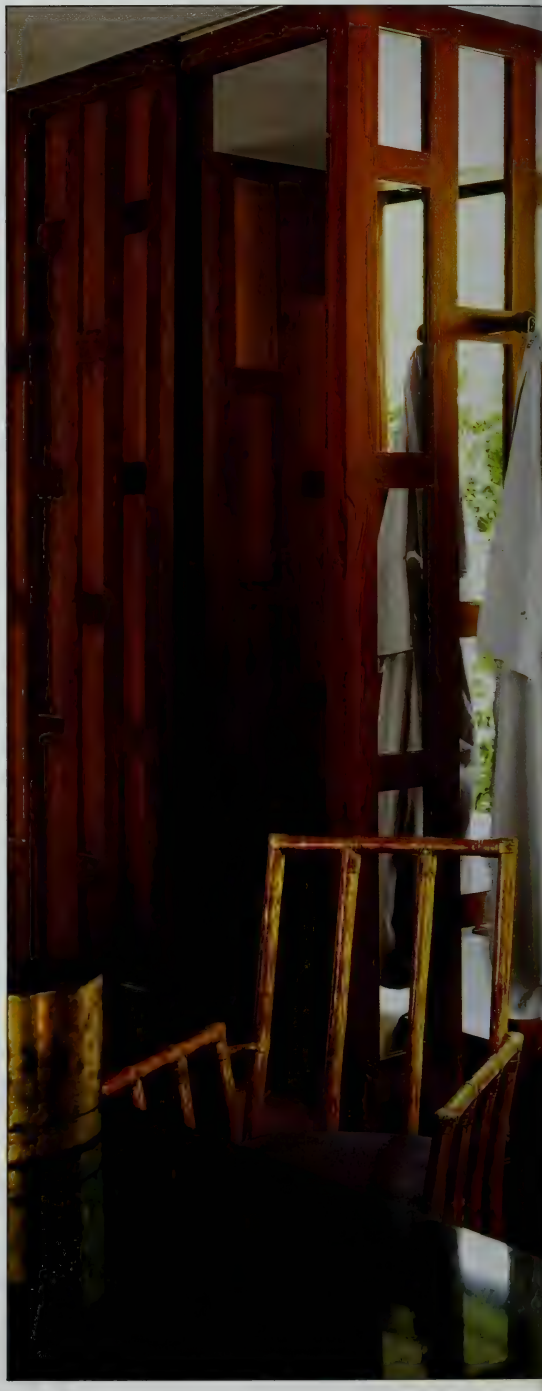
Edward Tuttle has made his name as the designer of some of the world's most luxurious resort hotels, but it was the desire for a "perfect beach bungalow" that inspired his own villa overlooking the Andaman Sea on Thailand's isle of Phuket. The idea was to have nothing elaborate: a simple bedroom, a practical dressing area and as much outdoor living space as possible. "I wanted the sense of comfort to come from a unity of materials and a strength of line," he explains.

The agenda was a surprisingly straightforward one for a man who, for the last thirty years, has mined the

LEFT: In the living room pavilion is a Thai bed platform Tuttle adapted from a Ming design. Cushions covered in gold silk are in the triangular shape typical of Thai pillows. The armoire is a 17th-century scroll cabinet; the sculpture is of Teppannan, a guardian angel.

TOP: Tuttle visits his Phuket residence several times a year from his base in Paris. Celadon water jars serve as flowerpots. ABOVE: A corner of the terrace overlooks Bang Tao Bay. Granite table and silver-nitrate-leafed rattan chairs by Tuttle's firm, Designrealization.





nuances of the vernacular architecture of more than seventeen countries. But this house, in fact, represents a distillation of Tuttle's vast experience—his familiarity with diverse cultures as well as his juggling of commercial and residential commissions, both as an architect and as an interior designer.

Born in the United States, Tuttle is now based in Paris, where he runs Designrealization with his partner, Christian Monges. He came of age professionally in Southeast Asia, working on several large hotels in the 1970s, and it was there, he says, that he found his voice as a young designer. "The creativity that comes from using primitive tools and basic materials opened up a whole new world. In America you know what a two-by-four is. In Asia you

ABOVE: The bedroom is paneled in *maka* wood inset with mirrors. The cobalt-blue jar is 18th-century Thai, and it rests on a 19th-century gilt stand. The orchids are from Tuttle's garden. The silk-and-cotton bedcovering, handcrafted in Thailand, is by Designrealization.



ABOVE: The terrace is surrounded by coconut and mango trees. "It's wonderful to have cocktails here in the evening," Tuttle says.

"I SPENT A LOT OF TIME LOOKING AT TEMPLES AND MONUMENTS. BUT I ALWAYS GO BACK TO THE NOTION OF COMFORT."



know what a *tree* is. The process is much more primary, and you're designing in a much more liberal way."

Tuttle's villa is located on the grounds of Amanpuri, the award-winning resort he designed in 1987. The architect consequently added thirty private villas to the hotel compound. Each features a different configuration of structures, but all of them take their inspiration, as does the hotel, from the graceful lines and gently sloping roofs of the pavilion- and temple-style architecture of Thailand's Ayutthaya period (1350–1767).

"I spent a lot of time looking at the temple complexes and monuments in Ayutthaya. Then I extracted and simplified, trying to get the form down to what you can build today both economically and in terms of livability," says Tuttle. "But whatever I do, I always go back to the notion of comfort, not only in the sense of luxury but also in the sense of serenity and human scale."

Tuttle's six-bedroom villa is a far cry from the rudimentary beach hut he once envisioned. But it does have a simplicity and a tranquillity that come close to his original ideal. The focal point is a long, narrow terrace on which sit four pavilions, surrounding a fifty-foot swimming pool. Tuttle enhanced them with black clay shingles and local woods (*maka*, *tabak*

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LEFT: Sliding walls open up the bath to a small bamboo garden. Tuttle's collection, which he began several years ago, includes a 19th-century Burmese Buddha stand and a peacock fan (in the reflection) with mirrored insets. Gold-leafed rattan chair by Designrealization.

NANCY PRENTICE

ENGLISH SENSIBILITIES FOR A COUNTRY HOUSE IN JANE AUSTEN'S HAMPSHIRE

Text by Elizabeth Lambert
Photography by Durston Saylor



HENRY WILSON

"Our goal was to return it to its original Regency style," Nancy Prentice (left) says of her family's weekend house in the Hampshire countryside. ABOVE: The former rectory, which sits on a rise above grassy fields, was built circa 1820 by Jane Austen's brother Edward.



This is Jane Austen territory, the Hampshire village where she lived the first half of her life and wrote the first drafts of *Pride and Prejudice*, *Northanger Abbey* and *Sense and Sensibility*. These were the lanes she had in mind when she described Elizabeth Bennet "scampering about the country," "springing over puddles" and getting her petticoat "six inches deep in mud." These are the gentle hills that inspired Catherine Morland's childhood fondness for "rolling down the green slope at the back of the house" and Marianne Dashwood's enthusiasm for walking with "animating gales" in her face. Jane Austen had a slope at the back of her own childhood home, and she too knew the wind at the top of a hill. She was a walker all right—six miles a day. A friend even described her as a "desperate walker." In bad weather she wore wood pattens and traversed the deeply rutted lanes. In good weather she probably took shortcuts across this very meadow. That makes it hallowed turf indeed.

The parsonage that had been home to the happy and boisterous Austen family when her father was vicar was just across the lane, but by the mid-1820s, shortly after she died, it had become derelict and prone to flooding. Her brother Edward had enjoyed a handsome inheritance from a relative, and he built a new rectory, higher and drier and considerably nicer than the childhood home. And there's the fun of it.

ABOVE: Architect Christopher Smallwood designed the ironwork railings and the interior doors of the entrance hall. Prentice chose a green "like malachite" for the walls so that guests would "immediately come into a cozy room." The portrait of Andy Warhol is by Jamie Wyeth.

Edward's inheritance included the village and the right to appoint the vicar of the parish. (His son was the new vicar.) And, of course, he felt the need for a finer house. Considering that the trappings of status were ever a favorite subject for the Austen pen, one can't help but wonder: Would even a beloved brother have been fair game for a little teasing when he moved a group of cottages around the corner so the views from the new house would not be cluttered? Would the author have allowed herself a little smile when he consulted a London architect for a country rectory? Would she have noted how up-to-date he was with London fashions—the stucco that John Nash had used to such effect for his terrace houses in Regent's Park, a curved wall in the dining room in the manner of the very influential John Soane?

It's a pity Jane Austen never saw the new house; she did so love good rooms. She once described a visit to a neighboring house that was rather finer than their simple parsonage: "To sit in idleness over a good fire in a well-proportioned room is a luxurious sensation. Sometimes we talked and sometimes we were quite silent."

Nancy Prentice, one half of the antiques-buying service and interior design partnership Hindlip & Prentice, is of the same mind. "The idleness and the silence may be a little hard to come by in our American household," she says, "but the well-proportioned rooms were irresistible."



A 1790 painting of George Washington's family attributed to Edward Savage and a 1785 portrait by Ralph Earl overlook the living room. Lee Jofa floral fabric. Green chair and pillow damask from Brunschwig & Fils. Bennison needlework on the Colefax and Fowler fireplace fender.









ABOVE: Smallwood added French doors to the dining room so it would open onto a terrace used for breakfast and lunch. "We did quite a bit of earthmoving to make the terrace," recalls Prentice. "We wanted to be able to go outside without feeling that we'd slide down the hill."

She and her husband bought the house with a speed that proves the rule: If you want to buy a great house in England, you need insider information. They had it. They were familiar with the residence, having been guests at a shooting lunch there years before. "A friend rang to tell me it would be for sale," she recalls, "and we had lived in England long enough to know that if you get a good tip, you'd better have a look. We walked in, knew it was right, went on to lunch, and by the time we got to coffee, the owner had joined us and we were settling the details."

It was a declaration that England would be more than a stopover. Like many Americans, they had come for a short stint, but twenty years later they're still there. They had swapped their apartment in New York City for a friend's apartment in London—she worked as a buyer for various American clients—and they acquired pieces of furniture that would look right when they returned to New York.

Then they bought a house in London and collected some porcelain, telling themselves they could pack it up when they went back to New York. It wasn't until they found this house and shipped over a huge family dining table that the message was clear: They would be there for a while.

The restoration of the house proceeded along the principle that the architecture would be respected but not deferred to. Christopher Smallwood, an architect with a reputation for sensitive restoration of the historic, smoothed the way with planning permissions to add a Regency-style porch, French doors and new terraces.

Nancy Prentice's concern

LEFT: The decoration of the study, which is a narrow space adjacent to the entrance hall, began with the collection of equestrian prints. "Every house I've ever done has had a red room," notes Prentice. "I love red." Sofa fabric and wallcovering from Pierre Frey.



LEFT: Prentice punctuated the master bedroom with floral fabrics and a rug from Portugal. She had the windows enlarged to provide better access to "the wonderful views." A Queen Anne mirror hangs above an 18th-century chest. Colefax and Fowler chintz and sofa fabric.

BELOW: The nearby church where Jane Austen's father was the vicar. BOTTOM: "The landscape here has been said to be like those in Austen's novels," comments Prentice. "Nothing exaggerated, but always interesting." Cows graze on the fields leading to the house.





for the mechanics of the residence was so detailed that at one point the plumber asked why they wanted so much hot water. Fabrics and wallcoverings were also her department. The rest involved "a certain amount of negotiation," she says. "My husband wanted to keep the oak bookcases in the entrance hall. They're a different period than the house itself, so I thought they should be taken out. But he was right about the bookcases. It doesn't matter that the house isn't historically accurate. This is an English country house, with generations adding things."

On the weekends they see friends in the very same houses that Jane Austen used to visit with such pleasure, walking the same lanes. The scene has changed little in two centuries. Indeed, this village and this landscape are at the heart of her genius. □



Text by Michael Webb
Photography by Mary E. Nichols

LOYD• PAXTON

PAXTON GREMILLION AND LOYD TAYLOR IN DALLAS



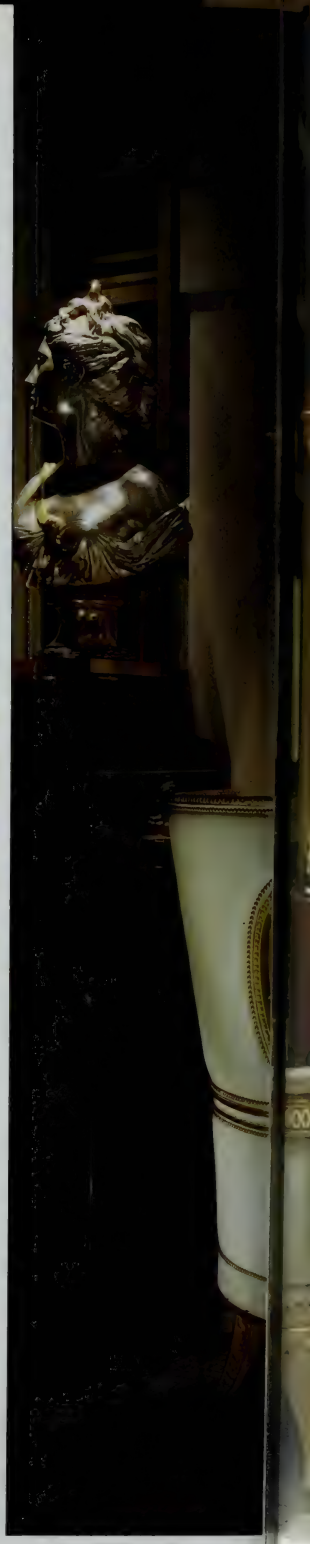
Everything is waiting for its moment on stage," says Paxton Gremillion as he leads a visitor through a showroom crammed with exotic treasures and up a tightly coiled staircase to the apartment that he shares with his partner, Loyd Taylor. Over the past fourteen years these passionate collectors have taken a few of their acquisitions upstairs while incorporating others in houses they've designed. "The boundaries between office, show-

Paxton Gremillion and his partner, Loyd Taylor (above, right to left), have redefined their residence above their Loyd•Paxton antiques gallery in Dallas. LEFT: Russian covered urns and a Raj Indian silver portal overlook the living room. Hermès leather throughout.

...Siberian and Mongolian gemstone-encrusted silver and silver-gilt objects set on brackets are reflected in the dining room's mirrored walls. Painted wood benches designed by Gremillion complement the Belgian marble table and the 19th-century French buffet.

RIGHT: In the library, a set of six antique Polish tooled and enameled leather panels emblazoned with imperial coats of arms is mounted behind an Empire rosewood bed. The pair of candelabra on scagliola pedestals are English; the 19th-century chair is Russian.





room and living space are blurred," Loyd explains. "We deal and decorate in order to collect the things we love." Adds Paxton: "Everything we do reflects a unanimity of taste and instincts. You could ask each of us, separately, to pick three favorite things from a huge warehouse, and they'd probably turn out to be the same."

Shared enthusiasms have bound them together for almost four decades and made possible the radical transformation of an apartment that was formerly furnished with eighteenth- and nineteenth-century French and English pieces (see *Architectural Digest*, May 1986). The Italianate architecture of the forties building is unchanged from when it was remodeled in 1984–85, and there is still a panorama of downtown Dallas from the apartment and its broad terrace. The theatrical lighting, taupe walls and matte black ceilings are the same, but the scene has shifted from Europe to Asia. A silver throne supported by leopards, which once carried a maharaja atop his elephant, provides an early clue, and subsequent rooms transport one to a world of mythical creatures and the Buddha, of silver sequins and silk embroidery.

"We're too busy creating to travel much," says Paxton, "but things come to us as often as we go to them." And the partners are willing to gamble on things they've never seen. A dealer once offered them a cache of antique mother-of-pearl-and-ivory Syrian furniture from a house in Lebanon. The civil war was imminent, but they cabled assent, and the pieces were promptly shipped out, via Beirut, and were soon being unpacked in Texas.

More often, these long-distance negotiations are protracted. Their most recent purchase of Raj-era silver furniture from the Indian state of Gujarat, for example, was held up for two years due to the bureaucracy involved in obtaining an export permit. The first arrival was a richly chased silver shrine portal,



Nepalese gilt-bronze-and-cloisonné dew collectors, which were once used in palace gardens, flank an Indian late-Regency-style canopied four-poster in the master bedroom. A chinoiserie Georgian mirror and a 19th-century French commode face a German Rococo canapé.

followed by a canopied bed topped by two silver peacocks. As the pieces were cleaned to restore their innate splendor, the owners decided they should be moved to center stage.

The changeover was accomplished in just sixty days, and the new pieces are now set off by a supporting cast of Occidental and Oriental objects and artworks. Each was moved in, out and around until the mixture was perfectly edited and composed. Some of the furnishings were so massive that they had to be raised onto the terrace by crane, and others have put down roots. A pair of antique scagliola columns date back to the first incarnation of these rooms and are likely to remain in place as long as the walls. Other holdovers include an Empire rosewood campaign bed, whose sarcophagus form was used again for Napoleon's tomb at the Invalides.

Some of the juxtapositions are surprising, even surreal. The throne is accompanied by an ebony, tortoiseshell and gilt-bronze tall case clock in the style of Boulle. Transitional-style French chairs comfortably coexist with a canopied bed that was created in India for a Scottish earl. Silver objects from India, Persia, Peru and Russia occupy one crowded table. All seem entirely at home. "Things with a creative soul converse in a universal language and enjoy each other's company," Taylor says.

In these glittering rooms, where a score of track lights



and recessed spots may be trained on a single piece, illuminating every detail, the visitor's eye leaps from one object to another on a voyage through history and disparate cultures. The bed hangings frame an enormous Garuda, a mythical bird, carved from a single trunk by Balinese priests, which may be more effective than an alarm in shaking one from sleep. The resourceful owners found it in San Francisco, where it had represented the Dutch East Indies in an international exposition approximately fifty years earlier and had remained, crated and virtually forgotten. Also in the bedroom is a Mongolian cabinet reflected in a gilt Rococo mirror, designed in the chinoiserie style in the England of George II. A team of expert craftsmen, working under Gremillion's direction, refurbished each acquisition.

"Once you've discovered something wonderful," says Loyd Taylor, "it doesn't wane. We've never specialized in a narrow way, and we constantly find new areas of interest without discarding those we have." Like the great connoisseurs of the past, they are true eclectics, as open to the unfamiliar as to the classics. Only the commonplace and the soulless are banished from their realm. As Paxton Gremillion puts it, "I'm not interested in living with something that doesn't make me think and feel." □

THE NEW PIECES ARE NOW SET OFF BY A SUPPORTING CAST OF OCCIDENTAL AND ORIENTAL OBJECTS.

SUSAN ZISES GREEN

ISLAND CHARM FOR HER SMALL COTTAGE ON NANTUCKET

Text by Susan Cheever
Photography by Durston Saylor



"I wanted to resurrect the warmth and charm that were lost when the previous owner renovated it," Susan Zises Green (left) says of the house she designed for herself on Nantucket. BELOW: The shingled house, at left, was built by whaler Adam Folger in the early 1820s.

"Whether designing for myself or for clients, I want to create comfortable, welcoming spaces." OPPOSITE: An American Empire mirror hangs over a 19th-century country table in the living room. Green used stenciled borders "to add interest, since there were no moldings."



To me Nantucket is like a summer camp for grown-ups," says designer Susan Zises Green. "When I get there, I just want to skip down those cobblestone streets. I'm a twelve-year-old in pigtails. We have picnics on the beach, and we go for bike rides."

Green was on just such a bike ride two years ago when she turned off Fair Street onto Farmer Street at the top of Nantucket town. It was one of those late-summer mornings when the Nantucket air smells of the sea, moor heather and juniper berries. Her divorce had just become final. For the fifteen years she had been visiting the island, she had dreamed of having a house there. "Nantucket feels like a small town," she says. "Important men hang out in shorts. Everyone's in the phone book."

As she turned up Farmer Street, Green saw a dormered, shingled house with





"The design isn't typical Nantucket," she says, "but it's harmonious with the feeling of the island." Lee Jofa sofa and club chair fabric. Drapery lace from Decorators Walk. Brunschwig & Fils horsehair on armchair. Clarence House solid chair cushion fabric. Cowtan & Tout checked chair cushion fabric. Patterson, Flynn, Martin & Manges rug.




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LEFT: "The idea for the parlor's murals evolved from a Pennsylvania German bowl," Green says. One of her many quilts decorates a chair. Fabrics for draperies and chair cushions, Clarence House. Schumacher sofa fabric. Cowtan & Tout pillow fabric. Elizabeth Eakins rug.



ABOVE: "The dining area of the kitchen was added on during the renovation," she notes. "It's a bright, cheerful place for family meals." A painted fire surround simulates pinewood and delft tiles. Fabrics on sofa and pillows from Brunschwig & Fils. Fire screen, Danny Alessandro.

white frame steps and porches at the edge of the narrow lane. The front door was open, and she heard the sounds of renovation inside. "I knew this was it," she remembers. "It was everything I didn't want in some ways—the rooms were small, it had low ceilings—but I fell in love." The owner stopped by a few minutes later, and Green bought the house in time to be back at her hotel for breakfast. "I was ecstatic," she says.

But the course of true love is sometimes about as smooth as a Nantucket sleigh ride. Green had to find space in the little house for a huge amount of furniture—she was moving from Woodstock, New York, where she had lived with her husband and two children. "The entire Nantucket house would have fit into my dining room in Woodstock," she says. "It's better to have too much than not enough, but I needed two eighteen-wheel moving vans. They couldn't both park on Farmer Street."

She also had to find a way to reconcile the history of the house, which was built in the early 1820s by whaler Adam Folger, with the newly renovated interiors. "The builder had taken an old house and made it new," she says. "I wanted to take the new house and make it old again. Since the rooms had no real architectural qualities, I decided to let it evolve. I decided to experiment."

At first she put most of her furniture in the basement. "I'd always lived with a lot of coziness and a lot of stuff. This was my new life. I wanted to change, so I painted everything white," she says. That didn't last. "I felt as if I were living in an asylum."

Green began adding color and decoration. "I thought about what might have been there before," she says. She painted and stenciled the walls of the entrance hall in soft greens and browns and trimmed the windows with

Below: An Adirondack bed and table, part of Green's collection of rustic furniture, set the tone for the master bedroom. The 19th-century cabinet is from Kentshire Galleries. Christopher Norman swing-arm lamps. Old World Weavers floral pillow fabric.



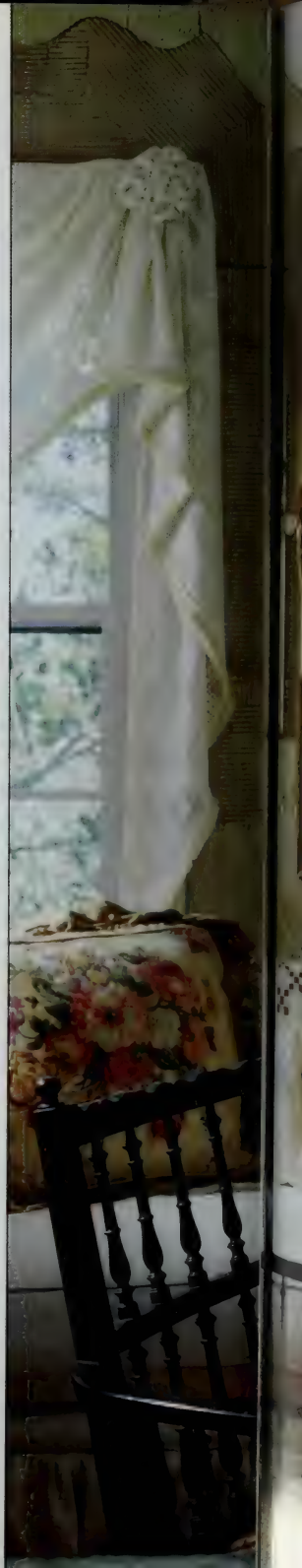
lace draperies. An ornate nineteenth-century barometer was hung near a gateleg table and a painted rocking chair bought on Nantucket. Then she began to unpack the Adirondack twig furniture, antique patchwork quilts, majolica bowls and botanical prints she'd collected while she was living in Woodstock. "This house is really a cottage, and it's decorated in a cottage style; now it's perfect for what it is," she says.

Green started designing professionally thirty years ago, after her daughter was born. She had always been interested in design, but it was sitting in the playground that persuaded her to pursue a career. "I felt like a pigeon on that park bench," she says. She hired a baby-sitter and enrolled in the New York School of Interior Design. She is still her own most difficult client, she says. "I'm always at the bottom of my own lists.

"It's hard to make decisions for yourself," she observes. "It's like a menu in a great restaurant: Six things are delicious, but you can only have one." In the living room, she covered the chairs and sofa with a floral linen and put an antique needlepoint rug on the wide-plank floor. Over the mantel hangs a painting of a ship in full sail. The low table, from a Woodstock auction, was made in the Philippines. At the end of the sofa sits a table with rope trim that Green picked up at a garage sale.

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RIGHT: The walls are covered in a mosaic of painted corrugated cardboard. "It adds such great texture to the room," Green says. The designer made the sofa pillows out of antique fabric. Drapery fringe from Colefax and Fowler. Chair cushion fabric from Lee Jofa.



"THIS HOUSE IS REALLY A COTTAGE, AND IT'S DECORATED IN A COTTAGE STYLE; NOW IT'S PERFECT FOR WHAT IT IS."





DIDIER RABES

A FRESH OUTLOOK REVIVES HIS HISTORIC FRENCH CHATEAU

Text by Patricia McColl/Photography by Marina Faust

For Paris-based interior designer Didier Rabes, home is the eighteenth-century Château de Herivaux in Luzarches, just fifteen miles north of Paris.

When Rabes bought it seven years ago, it belonged to a friend, Danish diplomat Paul Berthelsen. Berthelsen was assigned by UNESCO to a post in Ghana and became so enamored of Africa that he settled there and is now, improbably, a tribal chief. He had used Herivaux primarily as a stopping-off place between assignments; little work had been done to it since the previous owners, members of the Dormeuil



"In design you must keep true to the spirit of the place," says Didier Rabes (right), who renovated and now lives in the historic Château de Herivaux in Luzarches, near Paris. ABOVE: The castle's surviving wing has a horseshoe staircase, typical of the late 18th century.

OPPOSITE: "Nature inspired the summer salon's decoration, with flowers as the main motif. I lined the walls with a hundred eighteenth-century botanical prints by Rabut. The chairs are upholstered in a hand-embroidered fabric that complements the Aubusson carpet."



Tole sconces and a chandelier ornamented with Meissen porcelain flowers illuminate the summer salon. Rabes painted the wall paneling in soft hues to provide a background for a floral fabric "that was very much the fashion in the eighteenth century."





BELOW: The gallery, with a *parquet de Versailles* floor and gold-leaf-trimmed paneling, serves many purposes. "It was the custom in the 1700s to use the room to play cards and other games in the afternoon and then to set the tables for dinner. It's just as lovely for tête-à-têtes."



fabrics family, had sold it twenty years earlier.

The Dormeuils, who acquired Herivaux in the 1930s, installed what Rabes calls "the comforts: central heating and baths." During the war the château was requisitioned by a general of the German air force and converted into his headquarters. He put in telephones and widened the narrow lane that leads to the main road.

"I'd been looking for a château for a long time," says Rabes. Then Gerard Magistry, brother of his friend Madeleine Castaing, the late decorator, told him Herivaux was for sale. "It was like a dream."

Herivaux's history dates back to the twelfth century, when there was a palatial abbey on the site (its ruins still exist in the park). The château initially had three wings, but in the late eighteenth century, when the fashion was for smaller châteaus, the left and central wings were destroyed, leaving the twenty-five-room structure as it is today.

The château enjoys rich literary associations—Germaine de Staël and Benjamin Constant de Rebecque, both late-eighteenth-century writers, conducted their long affair from Herivaux and often wrote about the château. All that was needed to make it live again was Rabes's passion for the eighteenth century.

Originally an antiques dealer, Rabes gradually expanded into an interior design career, which currently has him flying from Geneva to Beirut to Los Angeles. His cardinal rule is, "Never turn a project from its spirit." He elaborates: "Don't do modern in an Italian palazzo. It never works. Certain proportions call for a certain décor, and volume is all-important."

Given the volume and proportions of Herivaux, the décor almost imposed itself as Rabes transformed the semiderelict spaces into an evocation of prerevolutionary France. "Quite a bit of reconstruction was done," he concedes about the project, which took him three years. From almost every room there are views of the extensive government-protected park that surrounds the château and of the formal garden, which has a quartet of busts of Roman emperors on six-foot plinths.

Rising just inside the main-floor entrance is a staircase with a wrought iron ramp, which is a designated historical monument. In the nearby dining rooms and the adjoining salons, Rabes

OPPOSITE: "We retire to the green salon after dinner." A bust of Louis XIV as a child rests on the stone mantel before a medallion portraying the monarch. "The gridded, mirrored ceiling gives the space the feeling of having a gilded glass roof," Rabes points out.



above: Rabes painted the Chinese bedroom with stylized flowering trees to make the walls look as though they were covered in an 18th-century Chinese wallpaper. A pair of library lamps flank the antique gilt-bronze rhinoceros clock on the mantel.





has played with two moods: The white-and-gold elegance of the dining rooms, where he frequently entertains as many as sixty guests, contrasts with the warm sumptuousness of the salons.

The dining rooms open onto the parquetry-floored gallery and have Rabes-designed chandeliers, candelabra on carved stucco supports and gold chairs, which were inspired by eighteenth-century scaled-down musicians' chairs. The chandeliers and the candelabra were patterned after theater illuminations from the time of Louis XIV. As in the eighteenth century, the gallery can also be set up as a game room, or part of it can be closed off for more intimate dinners.

The green salon is entirely Rabes's creation, from the mirrored ceiling to the dark green walls and velvet sofas. "The room had been damaged in a fire over a hundred years ago and had to be completely redone," he explains. If the mood in the rest of the house is Louis XVI, in the green salon, Louis XIV predominates. The tall eighteenth-century coromandel screen and the Roman emperor bust, one of a pair, are from Charles de Beistegui's collection. The carpet was designed by Madeleine Castaing.

Rabes describes the second-floor summer salon and most of the bedrooms as "powdery pale." In the summer salon, the point of departure was the Aubusson carpet. Its floral theme was

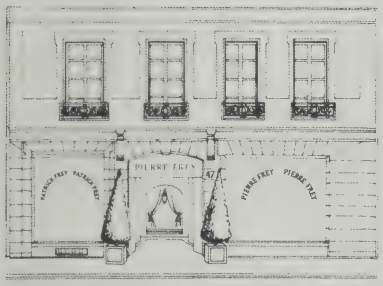
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The latticework in the trellis bath, which is next to the Chinese bedroom, was patterned after paneling in the Musée Carnavalet in Paris. Mounted near the tall stucco palms are Louis XV carved wall brackets that support a collection of celadon porcelain.





"It has a very *Barry Lyndon* atmosphere," Rabes says of the master bedroom, which is dominated by a *lit à la polonaise*. The 18th-century statue was originally made for Mme du Barry. A Louis XV desk stands before a window overlooking the formal garden. Houlès tassels.



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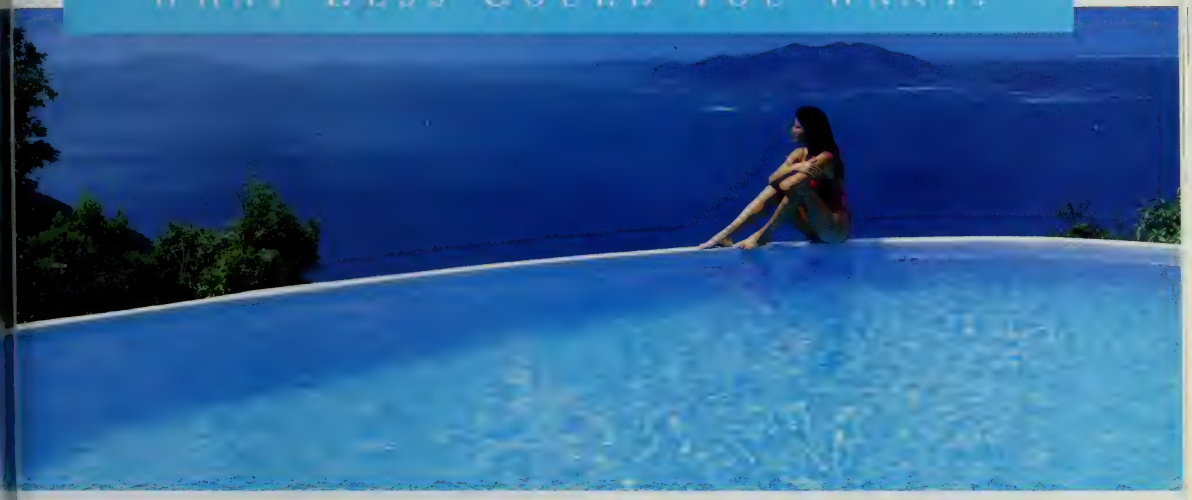
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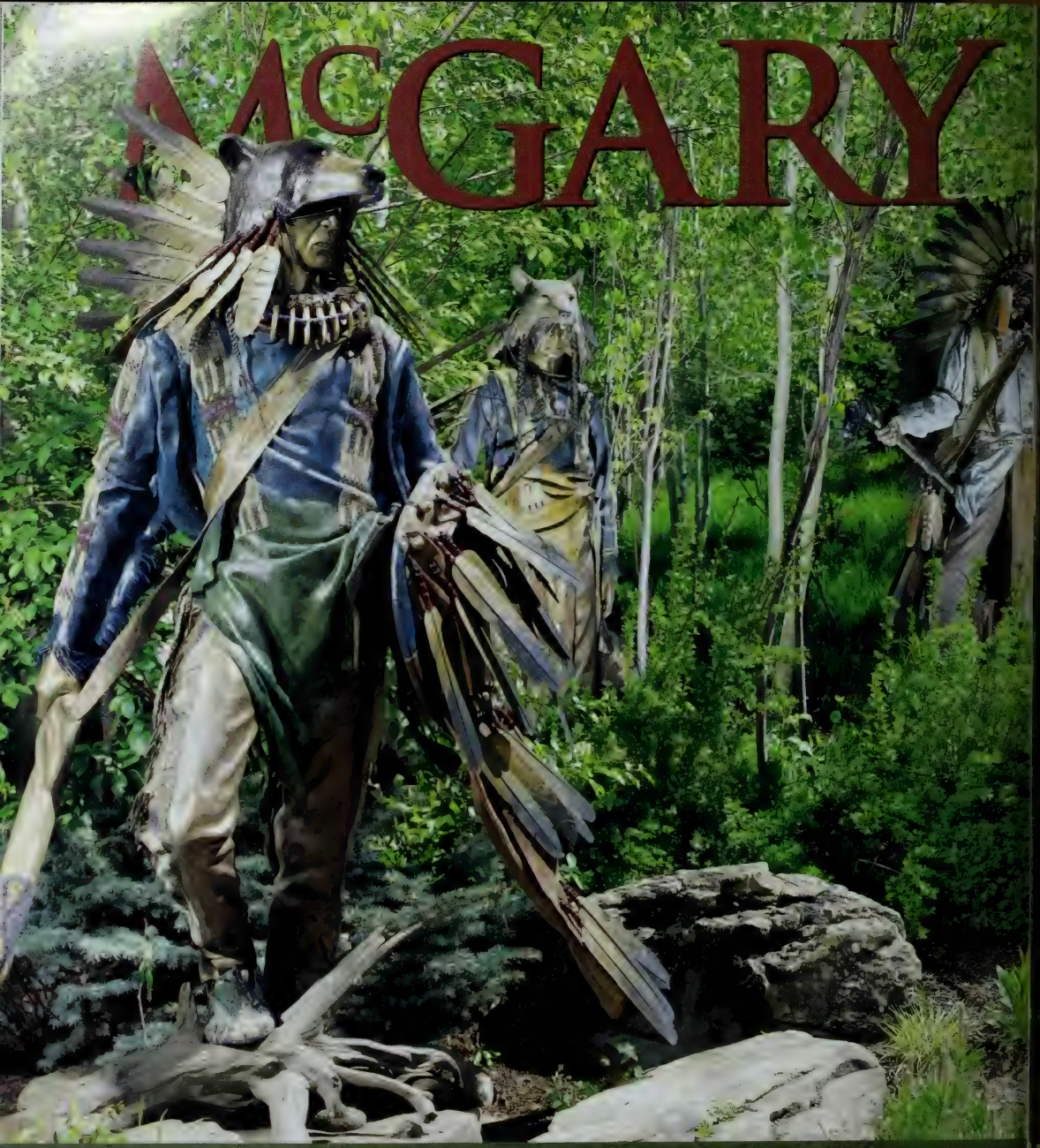
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Lana'i Pine Sporting Clays

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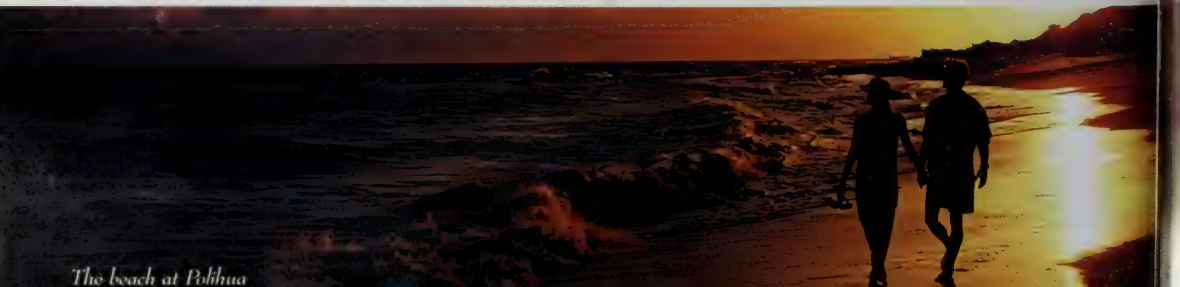
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The gardens at Koele

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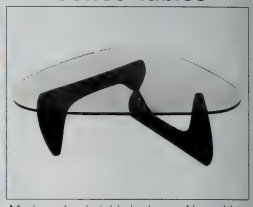


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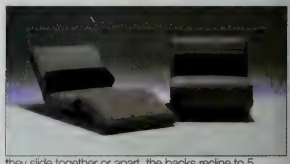
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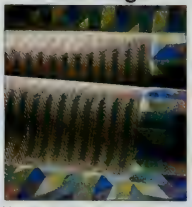


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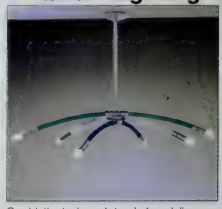
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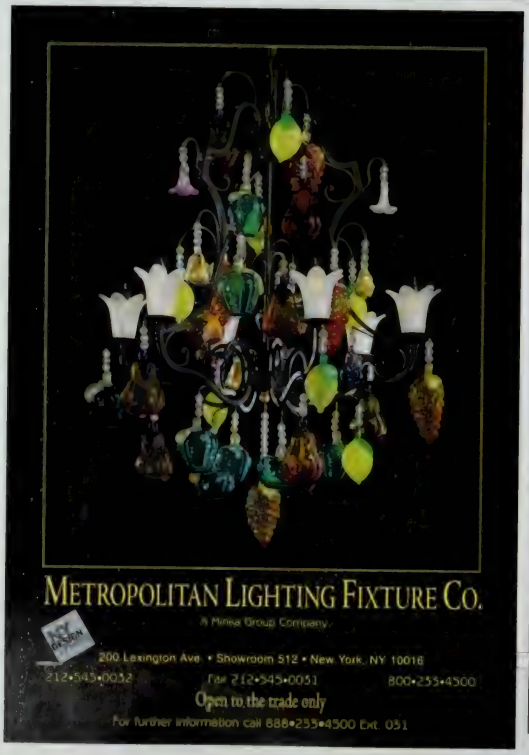
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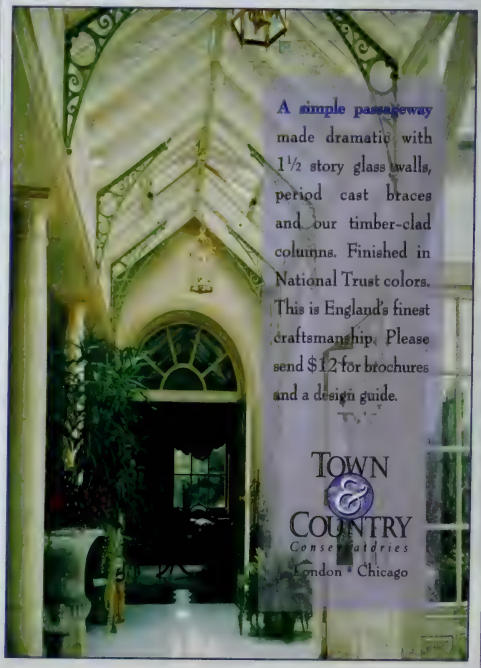
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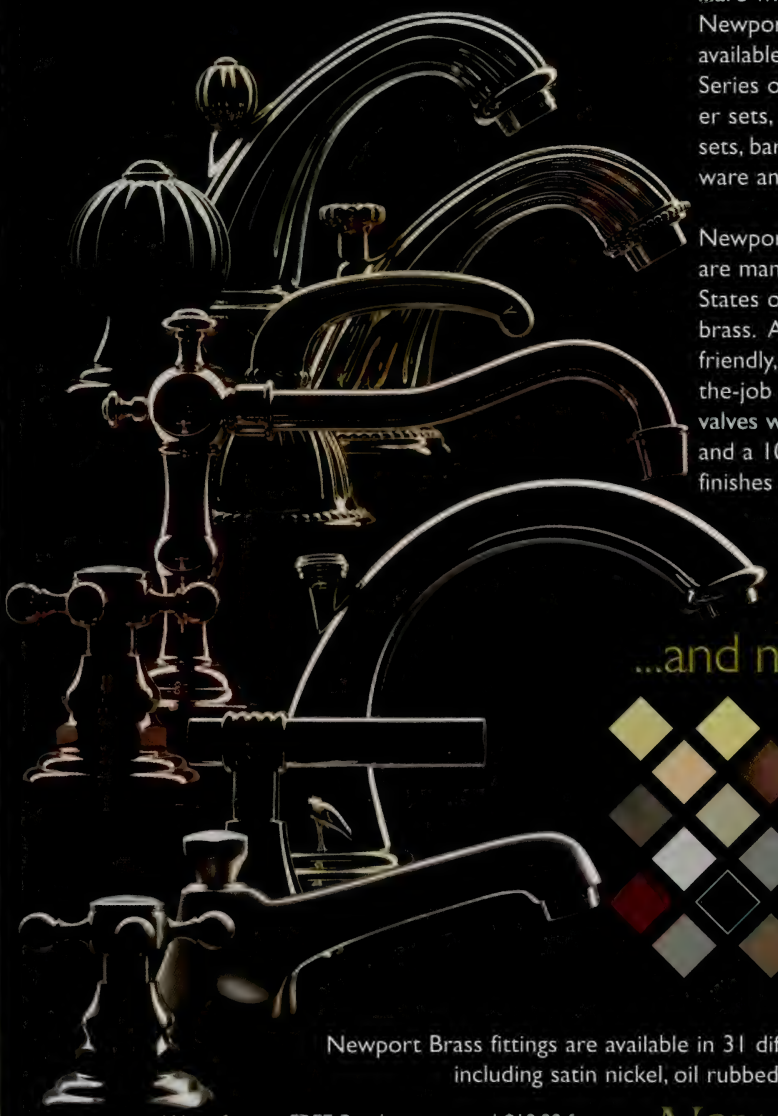
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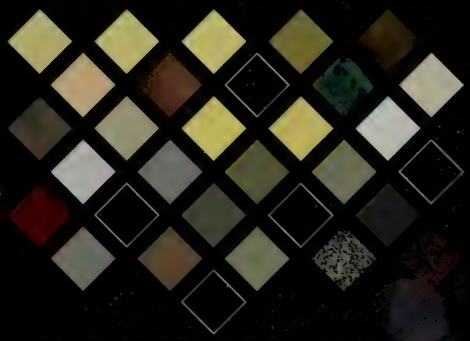
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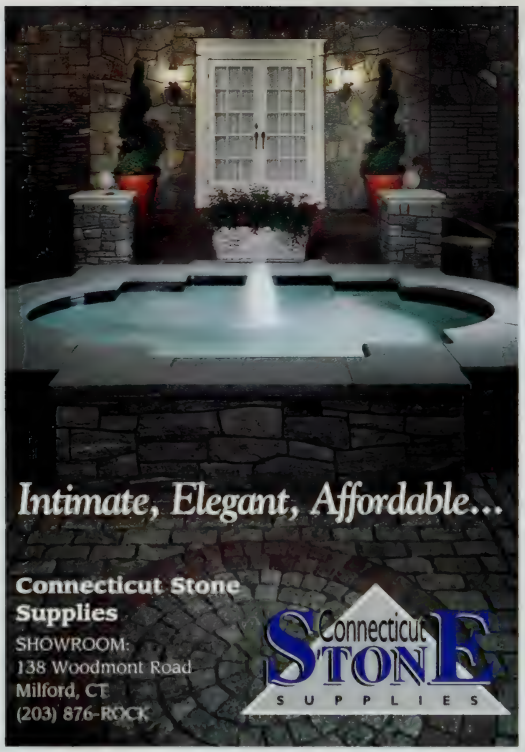


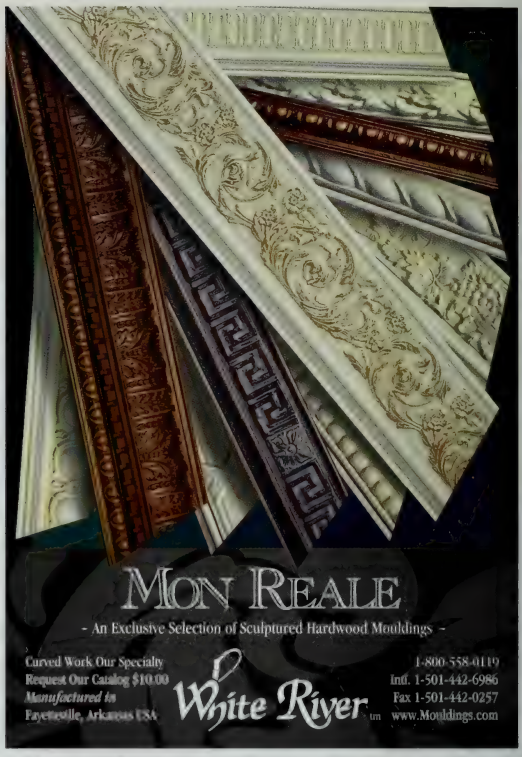
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Toward the Future

World Studio Foundation has announced its fall 1998 scholarships for talented young minority or underprivileged design students. Among the awards granted are three $1,000 scholarships established by Architectural Digest on behalf of the Caribbean Tourism Organization, Honda and Rado Watch.

Winners were selected by a panel of professional architects and designers assembled by World Studio Foundation. Scholarship funds will be applied directly to the winners' fall tuition.

Honda Award
Elizabeth Ashley Kyber
Graduate Student
Cranbrook Academy of Art, Ceramics

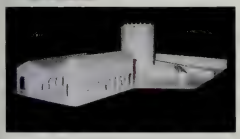




Ashley Kyber, from Rock Hill, SC, believes that through her ceramic and large-scale environmental sculpture work she can affect our understanding of our increasingly fragile environment. Her recent works are site installations in landscape settings using sustainable building methods and incorporating native plant materials.



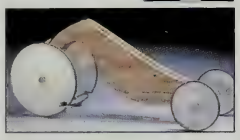
Michael Manley Award
(on behalf of the Caribbean Tourism Organization)
Dane Tyrone Niles
Junior, Florida A&M University, Architecture



Born in St. Thomas, Dane Niles grew up in his parents' native Anguilla, designing and building furniture by age 15 and working throughout high school to support his family. After four years in the Marine Corps, he was able to enroll in college, where he studies architecture with a fervor. He plans to return to the Caribbean as a professional architect, and wants to teach young people that poverty need not stand as an insurmountable obstacle to success.

Rado Watch Scholarship for Design
Aubrey Jones
Senior, Parsons School of Design
Product Design





New Yorker Aubrey Jones decided to pursue an artistic career after studying painting in high school. He won first prize in the Long Island High School Art Contest and was accepted to Parsons. Despite the loss of both parents while at Parsons, Aubrey excelled in his studies. Specializing in product design, he explores new methods that improve the environment, and is dedicated to enhancing the image of African Americans, particularly in the design world.

Designs by the Bay

On September 12, the **San Francisco Design Center** opens its doors to the public in an all-day celebration of design with **Design Center Saturday.**

Browse showrooms, see the latest trends in home design and hear a keynote address by celebrity design author and TV host Chris Casson Madden, presented by Architectural Digest. Join *idea house* creator and popular *Home & Garden* Television host Joe Ruggiero and Donghia Showroom's very own Sherri Donghia as they explore "The Best of Italian Design." Bring photographs of your current home decor project for a complimentary consultation by a professional interior designer.

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Kips Bay Designers Open Their Doors

Step inside the private residences of eight Kips Bay Decorator Show House designers on Manhattan's Upper East Side during the **Kips Bay Boys & Girls Club/ Architectural Digest 2nd Annual Designer House Tour.** Start with breakfast at **Bloomingdale's**; during or after the tour, stop by the **Baccarat** Madison Avenue store for a Champagne toast. Among the designers' homes on the House Tour:

David Barrett
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Scott Salvator
Alexandra Stoddard

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Tickets for the event are $100. All proceeds benefit Kips Bay Boys & Girls Club, whose programs instill self-esteem and cultivate potential in 6,000 youngsters a year.

To order tickets, or for more details on Kips Bay, please call (718) 893-8600, ext. 245. Space is very limited.

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continued from page 180

are very slow. A lot of painstaking technical work and artisanship are necessary to our projects." (Budgets, one might add, are usually not a consideration.)

The chastened richness of the penthouse is exemplary of the Sills-Huniford style. The plaster dado in the living room was reproduced, by hand, from a fragment of a Hellenistic Greek temple. The straw matting on the floors was handwoven for them in the south of France. The powdery blue-gray walls have been covered with linen to give them texture, stenciled with a Moorish-influenced moyen-âge motif, then softened with a patina. The paneled doors they designed for the bedroom and study were fabricated in mahogany, which they had the nerve to paint, then strip back to the wood. The partners obviously aren't interested in the prestige of a raw material for its own sake. The fireplace was originally black marble, "but it was too strong for the room, so we finished it to look like limestone," Sills explains. "So much of our work is about the balance and tonality of the coloring." "An ideal of unity," adds Huniford, "informs everything that we do."

That ideal is the essence of French classicism, a school of which both partners are connoisseurs and in which they are spiritually at home. Their bed, upholstered in raw silk, is Louis XVI style, and the bedroom armchair, Sills says, "is probably Jacob and may well have been made for a palace, because the carving is so fine." These ancien régime antiques mix gracefully with a first-rate collection of modern art, seventeenth-century Chinese battle scenes in ink on paper and furniture by the early modernist and Art Déco masters—especially Jean-Michel Frank—who shared the partners' affinity for the eighteenth century. "Frank distilled Louis XVI to its essence," says Sills.

Its architectural refinement is impressive, but the apartment, says Huniford, "is really about the objects and art that we've been collecting for years." The Frank white alabaster lamps with their original mica shades are pieces of sculpture. A late-eighteenth-century Italian mirror reflects a rare Ernest Boiceau tapestry from the forties. "I spend part of every day just looking at the Twombly," Sills says of the small masterpiece that is his prize possession, "and I always see it in a different light. The Mirós in the bedroom are an ongoing revelation." And without feeling like a museum, the penthouse could be one. The pair of Frank shagreen cubic benches, the Frank shagreen chaise, the Eugène Printz rosewood table and, in the study, the Adnet secretary, Frank armchair and Giacometti vase are prototypes or one-of-a-kinds that have never been reproduced.

"We acquired a number of remarkable things from Cecil Beaton's house, others from Billy Baldwin's," explains Huniford, naming two figures who have influenced their taste. "A picker found the Frank side table in a Chicago thrift shop. We first saw the chaise in Paris sixteen years ago, but we couldn't afford it. We kept track of it, though, and when it came up for auction recently we were ready—we've been lucky."

"It's more than luck," Sills objects. "When you're very focused and have a strong point of view about what you love, a strange thing happens: The things that are meant to belong to you come to you. At least temporarily, because you're just their keeper, not their owner."

> "So much of our work is about the balance and tonality of the coloring," Sills explains.

The penthouse, say the partners, has been their "laboratory," but having achieved such clarity in one experiment —the synthesis of modernism and classicism—they're restless to move on. Sills needs some empty corners to contemplate and Huniford to fill, so they're thinking about a town house. They have also decided, Sills announces, "to go off in the opposite direction" and are working on "a seventeenth-century residence in Aspen for a client who likes decadence." But it won't be repro or retro or re-anything, because nothing is grander than minting your own aesthetic currency. □

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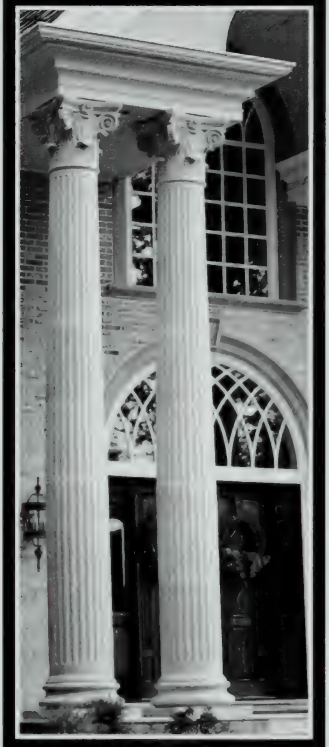
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ANTHONY HAIL

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even credits his design sense, in large part, to his time abroad. "Denmark influenced me enormously—all those white houses and thatched roofs, that flat country."

After his return, in adolescence, to the United States, Hail ended up at Washington and Lee University and then Penn State, majoring in art history. He studied architecture at the Harvard University Graduate School of Design, which was then under the direction of Walter Gropius. "It was all very modern, don't you know," Hail says. Even so, he remained firmly grounded in the past, writing his thesis on the architecture of Thomas Jefferson.

After two key apprenticeships—one as an architect on the renovation of the White House during the tenure of President Truman, another to the New York furniture designer Edward Wormley—Hail returned to Europe in the late 1940s, spending time in Denmark before moving to Capri, Rome and Paris. "I was hungry to go back," he says. "I stayed for a number of years." Another kind of education took place. There were new friends—Mona, Countess of Bismarck, and Daisy and Fred de Cabrol—and there were majestic houses. "It gave me an eye," Hail notes about his travels. "If I were giving advice to any young designers, I would send them to Europe to do exactly what I did."

As a designer, Hail has had a charmed career. "It worked here from the moment my plane touched down," he says of his first days in San Francisco, where he arrived in 1956. His clientele included some of the Bay Area's oldest names. And he provided more than just rooms, advising them on porcelain, silver, even the seating of dinner guests.

These days Hail has settled into a kind of impromptu retirement. "We do a few things for old clients, but I'm not taking on anything new." He devotes much of his time to books, "reading history and biographies like mad."

Hail savors his home as it is. "I knew what I was getting into. I knew it was going to work out fine, and it did." As for how the space looked when he first moved in, he'd rather banish the thought. "I should have taken pictures of the way it was," he reflects. "But I didn't want to ever remember it." □

ELISSA CULLMAN

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designer's affinity for the Far East is most clearly evident. "My own mother, in Brooklyn, had absolutely no aesthetic sense," Cullman says with a laugh, "but she did have nineteenth-century Chinese wallpaper in her dining room. When we moved in here, I called Brian Gracie and asked him if he had any antique Chinese wallpaper. He came up with forty linear feet, but the room required seventy-six. He sent over wonderful painters, who copied the rest."

The results were successful: It's impossible to tell where the original paper—a narrative village scene portraying a traditional marriage—leaves off and the reproductions begin. That work done, Cullman selected a late-nineteenth-century Chinese rug with a grapevine border, chosen in honor of Cullman's husband, an oenophile. Its leitmotiv is repeated in the collection of antique crystal decanters on the sideboard. A Regency mirror reflects the room; a Tang Dynasty horse stands near a window overlooking Park Avenue.

The Oriental theme is continued in a softer key in the pale green master bedroom upstairs, where the decorations include a group of nineteenth-century Japanese prints and a Japanese door panel. A plain seafoam carpet covers the floor. "A bedroom shouldn't be too fussy," Cullman points out. "You don't want a guy to say, 'What am I doing here?'"

A bull's-eye mirror in Cullman's study offers a view of trees through the third-floor window; an alabaster chandelier hangs from the hand-painted ceiling. When Cullman first designed the room, the walls were glazed peach. They have since been covered in a leaf-green plaid, an idea she picked up from various Swedish Gustavian interiors and from a favorite West Side restaurant. "They've changed it now," Cullman says, "and I always tell them it was a mistake. But generally, change is a good thing. There are so many ways to do everything. I think our own next apartment will be lighter and more modern.

"The important thing is that a house, like the people in it, evolve," Elissa Cullman observes. "I have teenagers here every weekend. Believe me, I can tell you which fabrics wear well. This isn't a museum or a shrine. In the study, all the chairs are on casters." □

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and *lumpur*), each distinctive for its hue and grain.

The dramatic horizontal siting echoes the pencil-thin strip of beach across the bay. "I wanted to keep the space fluid even though I had to deal with boxes in certain ways," says Tuttle.

The open-air living and dining pavilions, situated at either end of the pool, are perched on columns that provide rhythm and modulation, according to Tuttle. Both bedroom pavilions, partly hidden by hibiscus and honeysuckle, are paneled in lustrous *maka* inset with mirrors, which add light and complexity to the otherwise spare interiors. Throughout, the villa is furnished with an eye toward unity. "I tried to design a line of furniture that had the same mentality as the architecture—that flows and swings and moves as the roofs do," he says. Huge daybeds, generous cushions and rattan chairs predominate. The mostly celadon-and-cream palette hints at the enveloping sea and sand.

Indeed, what is striking about the villa is how effortlessly it melds with its idyllic surroundings. During the day it is animated by a cacophony of bird and insect sounds and marked by the long shadows of palm trees. At night the space is more tranquil, and only the rustle of leaves and the lapping of waves are audible. "I want to live in gardens. I want to live in trees," says Tuttle. "Beyond the visual, it's the sound, the movement of people and the tactile quality of a house that make it come alive."

"Beyond the visual, it's the sound, the movement of people and the tactile quality of a house that make it come alive."

Tuttle's art collection also brings his villa to life. Composed mostly of Thai and Burmese sculptures, it includes two towering eighteenth-century Buddhas, which he calls "the souls of the house." There are radiant textiles, embroidered with silver and gold thread, and two carved eighteenth-century window panels from a Burmese temple. "Because so much of the house is exposed to the elements, we chose objects that are durable, but we also wanted pieces that would have meaning and spirituality," Tuttle says.

"Bringing one's experiences—the way you live, the way you were brought up—and interpreting them in another cultural context is fascinating," he adds. "The cross-fertilization of all these things is how the world evolved. It's exciting to feel you're a part of that." □

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A table made of thread spools from Tennessee accompanies two twig chairs and a round table from Nantucket in the dining area.

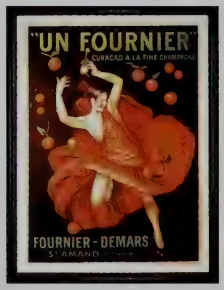
Next door in the parlor, Green had the walls painted in a folk art style inspired by a Pennsylvania German bowl she bought years ago at the Winterthur Museum in Delaware. Printed mottoes and names—she included those of Adam Folger and members of her family—border primitive vignettes and flower designs. "It's my favorite room," Green says. "This way we're part of the history of the house." The draperies, sofa and rug pick up the green and brown from the wall murals, and an antique toy cannon from her son Justin's collection functions as a doorstop. There is a North Carolina rocking chair carved from roots, a Dutch chest, an antique folding table once used by apple pickers for lunch in the orchards and a matchstick table bought in Woodstock.

Upstairs, she found a spot under the eaves for a twig bed she had handmade in the Adirondacks. The walls are covered with corrugated cardboard painted in pale grays and cut into geometric patterns that echo the swagged lace draperies. Botanical prints surround rustic metal sconces. A nineteenth-century cabinet and a suede chair draped with patchwork quilts complete the room's playful eclecticism. "I spend a lot of time by myself up here in front of the fire with a good book and a drink," Susan Zises Green says. "This is the first house I've ever had just for me. It's given me a real sense of freedom and relaxation. When I'm here, I feel an almost childlike sense of security, a feeling that everything's okay in the world." □

"It's hard to make decisions for yourself," she says. "It's like a menu in a great restaurant: Six things are delicious, but you can only have one."

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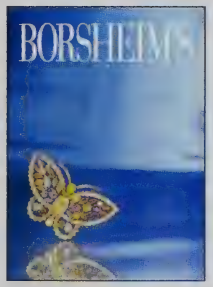
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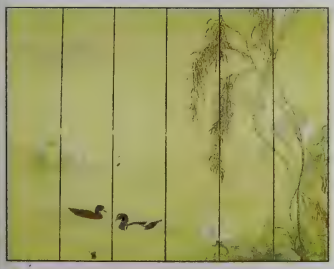
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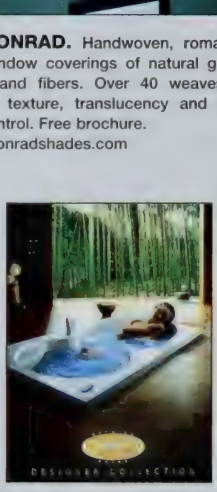
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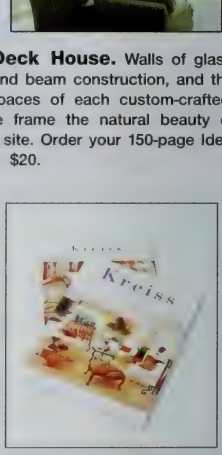
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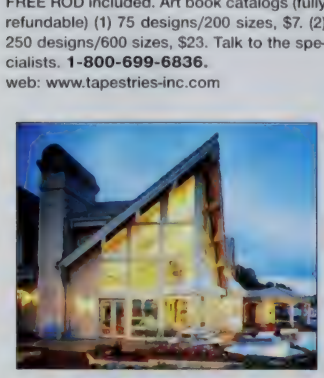
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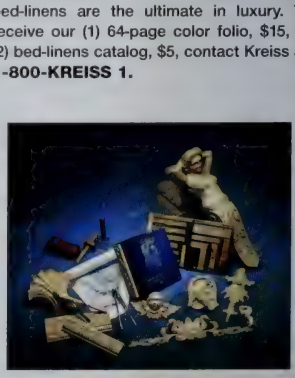
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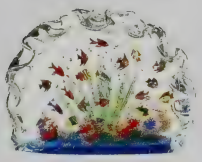


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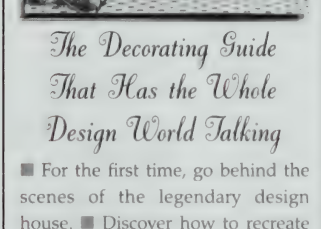
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soup can and multiple dollar bills—all recently went to settle Johnson's estate. "In a way I felt liberated," Wanzenberg comments. "It gave me the opportunity to collect and hang other things." Over the living room mantel, for instance, where the Mao portrait had so authoritatively hung, he placed a large Walton Ford oil. "It has associations," he explains. "It's set in India, which is a place that Jed and I loved and traveled extensively in. And it has metaphors; it's about cultural clash—each of the three birds of prey in the painting represents a different caste." Below this squall of fowl can be found a serene Arts and Crafts fireplace with a quietly stylized thistle motif on its surrounding mosaic tile. It was created by designer Louis Millet and architect George Washington Maher for a house the latter built in Chicago in 1901, and it's fitting that it should have found its current home in the apartment of an architect and a designer.

The library off the double-height living room has a ceiling of only eight feet and is therefore a more intimate, less reverberant room. Johnson and Wanzenberg designed the oak cabinetry, which runs the length of one wall, in keeping with the room's moldings and trim. The carpet is a late-nineteenth-century floral Donegal weave. The draperies are by William Morris—his bluish-green *Bird* design of 1877—and the wallcovering, gold fronds on a green field, is Morris also (Johnson once credited the patterns, colors and craftsmanship of Morris's fabrics as being "a big element" in his own thinking). Grouped above a nineteenth-century sofa re-covered in leather are works on paper by Clemente, Enzo Cucchi, Ross Bleckner, Philip Taaffe and Frank Moore—"all gifts from us to each other." There used to be an English Arts and Crafts piece here that they used as a kind of extension of their office. "I sold that partners desk," Wanzenberg says.

The dining room, which is separated from the modernized kitchen by a long peninsula of simply detailed oak and glass-fronted cabinetry, is a stronghold of Gustav Stickley, featuring his hanging chandelier, sconces, sideboard and table. The oversize-floral-patterned draperies in ocher and rust are by William Morris's daughter May, and the sideboard has lamps by Morris's colleague W. A. S. Benson.

A few years ago Johnson and Wanzenberg combined a simple upstairs bath and a small guest bedroom to make a bath-cum-dressing room that, with its exquisite basket-weave cream-and-green tile, gray-green cabinetry and 1930s French tub with chamfered corners, has to be high on the list of last words in symmetry and glamour.

The master bedroom, like the remaining guest bedroom, has been completely redone since Johnson's death. The bed is now held fast by a George Nakashima walnut frame that has a Japanese shape to it. "Jed and I bought it for a house we never built on land he owned in Telluride," Wanzenberg says. Frank Gehry cardboard side tables, a Georges Jouve ceramic-and-metal bedside table and ceramic lamp, a Paul Frankl chair and ottoman re-covered in taupe raw silk, an Addison Mizner iron standing lamp and two Stickley rush-and-oak ladderback chairs all work singly and in combination.

> "At a time when no one else did, Jed saw the connection between Arts and Crafts furniture and modern art."

An abstract photograph by Adam Fuss holds suggestive interest. "It looks like something you dream about," says Wanzenberg. "It's like the swirl of creation, which is, after all, the fundamental mystery of life. Since Jed's death," he reflects, "a lot of the collecting I've done and the modifications I've made are the product of a dialogue I feel I've had with him. I talk to him, as it were: Is this right? Is this good, or not? Does this 'sit'? At times it makes me sad, at times it's been stimulating, at times it's been exhilarating." □

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carried through in the collection of one hundred eighteenth-century botanical prints by Rabut, the Meissen porcelain flowers in the tole chandelier and the sconces, and the hand-embroidered fabric used on the sofa and mainly eighteenth-century chairs. He had the fabric, which is based on an eighteenth-century document, made for him in India.

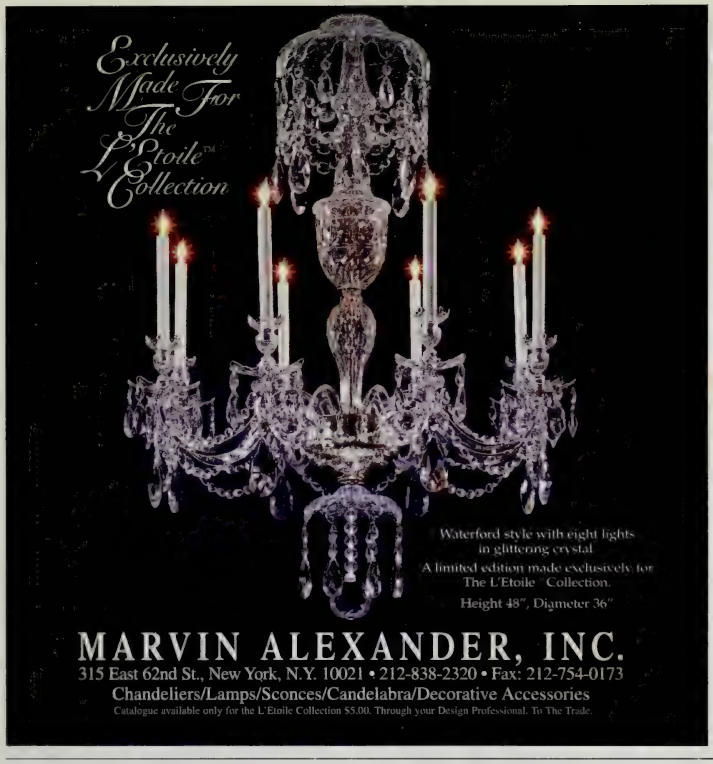
In the master bedroom are two rarities, one made for the mistress of a king, the other for a queen. The pair of almost life-size statues were created for Mme du Barry, mistress of Louis XV, while the even more unique plaster model of a clock, later cast in bronze and now at Versailles, was designed for Marie Antoinette. As Rabes explains, plaster models were ordinarily destroyed, and it is unusual for one to have survived.

> His cardinal rule is, "Never turn a project from its spirit. Don't do modern in an Italian palazzo. Certain proportions call for a certain décor."

Rabes cites the Royal Pavilion at Brighton and its chinoiseries as his inspiration for the Chinese bedroom and bath. What looks like Chinese wallpaper in the bedroom was hand-painted by the designer. "It was something to do on a rainy weekend," he says with a laugh.

Asked if a château with such a long history has any ghosts, Rabes replies, "No, but it does have a buried treasure. Legend has it that when the abbey was broken up at the time of the French Revolution, the monks buried their treasure somewhere on the property, where there are over six miles of underground passages that go all the way to Chantilly."

Didier Rabes has looked for the treasure, but to date, all he has turned up is a pair of skis left behind by a German officer. □





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95 • F. J. Hakimian. Rare, one-of-a-kind period European and Oriental carpets - Late 18th Century to Art Deco. Large selection of oversized carpets. In-house conversation department. No brochure. Telephone (212) 371-6900, fax (212) 753-0277.

96 • Glen Eden Wool Carpet. Free brochure about our wool carpet and broadloom carpeting, as well as custom and standard size area rug program.

97 • Hokanson, Inc. Designers and manufacturers of hand-and-machine-made rugs and carpets, made at our own factory in North America. Phone (800) 243-7771 or visit www.hokansoncarpet.com

98 • Louis De Poortere. Our creations commemorate the timeless appeal of European elegance in carpets, rugs and runners of uncompromising quality. Send $10 for a full-color brochure.

99 • Masland Carpets. Distinctively different carpets and rugs. For more information on the unmistakable beauty of Masland carpets, call (888) 633-0465.

100 • Megerian Brothers. Touch a luxurious Megerian Carpet at an authorized Megerian dealer. For the dealer nearest you and brochure, call (877) MEGERIAN.

101 • Paris Ceramics. The leading international specialists in limestone, terracotta, antique reclaimed stone and hand-painted ceramics. Call toll-free (888) 845-3487 for a 72-page color brochure. $10.

102 • Rosecore Carpet Co. The Wilton Collection features over 150 broadloom carpets and coordinating borders. The Aubusson and Needlepoint Collection features Rosecore's extensive line of area rugs. Brochure, $3. Phone (212) 421-7272.

103 • Soraya Rugs. Providing an international clientele with the best in antique, semi-antique and new handwoven rugs and tapestries from Europe, Persia, Asia, Anatolia, Turkey, India, Egypt, and Pakistan. Free brochure.

104-106 • Stark Carpet Corp. Circle (#104) for catalog with many of the company's designs and colorways, available to designers and architects, $10. Also available: Circle (#105) for An American Approach to Antique Carpets, 4-volume set, $150, or Circle (#106) for one volume, $50.

107 • Teddy & Arthur Edelman, Limited. Leathers for floors...imagine. We make it! Here's how to install and care for leather floors. Watch leather floors get more beautiful with age and use. (800) 886-TEDY.

108 • Tufenkian Tibetan Carpets. Handcrafted from luxurious 100% Tibetan wool using ancient techniques handed down over 1,000 years. Tufenkian's designs are remarkably sophisticated and equally at home in traditional or contemporary settings.

109 • Please send me all of the free items in this category.

FURNITURE

110 • Arthur Brett & Sons. Makers of the finest English furniture for over 125 years. Our full-color catalog shows the more than 200 models available. $35.

111 • Avery Boardman Ltd. Our color catalog features a large selection of sofas, sofabeds, chairs, daybeds, hi-risers, headboards and custom beds in an array of styles. $35.

112 • Barlow Tyrie. "The English Garden Tradition." Made in England since 1920, our solid teakwood outdoor and garden furnishings have "weathered" the test of time. $3.

113 • Charles P. Rogers Brass & Iron Beds. Original 19th and 20th century headboards, beds, canopy beds and daybeds now available direct from America's oldest maker of brass and iron beds. NYC showroom. Shipping available worldwide. Call (800) 272-7726. Catalog, $1.50.

114 • Collection Reproductions, Inc. Manufacturers of a distinctive collection of Old World Style hand crafted furniture produced to your specifications, typically the same used in European furniture making in past centuries.

115 • Decorative Crafts, Inc. For 70 years, providing the design trade with the finest traditional furniture, chairs, mirrors and chandeliers, all hand-crafted in Italy. Free 24-page color brochure.

116 • Design Centro Italia. Discover fantastic Italian furnishings at Design Centro Italia, featuring products from over 60 premier Italian manufacturers. Visit our website at www.italydesign.com

117 • Devon Shops. Preview Devon's collection of hand-carved formal and country French and English furniture. Each piece is carved by hand on our premises. Custom sizes available.

118 • George Smith. Traditionally handmade English sofas, chairs and stools, upholstered in our own exclusive fabrics, hand-colored leather and semi-antique kilims. $5.

119 • GieMme USA. Small pamphlet showing photos of select items from our catalog–bedroom, dining room, occasionals and desks. $6.

120 • Girard-Emilia. Noted for elegant, classic furnishings. Creative vignettes and elegant styling are prevalent throughout the showroom. Included are a custom upholstery line and some of the finest fabrics and accessories in the industry. Literature, $55.

121 • Henredon. 224 pages of distinctive seating in styles ranging from classic to trend-setting, opulent to frankly informal...in fabrics from some of the most famous textile houses in the world. Four-color room settings will inspire your decorating impulse. $20.

122 • Jordi Meré, Inc. Complete line of original bedroom, dining, case goods and occasional furniture, all hand-crafted, hand-carved. Newest showroom at the DCOTA-A-328 Dania, Florida. Catalog to approved trade only.

123 • Kreiss Collection. The 1998 collection of exclusive Kreiss Home Furnishings–furniture, fabrics and accessories–is presented in a full color book that is as elegant as our craftsmanship. $15.

124 • La Barge. A unique collection of over 300 hand-crafted mirrors, tables and accent furnishings, created by artisans from around the world. Idea-filled catalog, $9.

125 • La Barge Magellan Collection. Discover specialty furnishings inspired by designs from around the world. Iron beds, chef's table, armoires, chests and servers are just a few of the treasures you'll find in this full-color catalog. $5.

126 • L.A. Haute. Handcrafted furniture, European fabrics, custom accessories and antiques. Catalog, $50.

127 • Lloyd/Flanders Industries. All-weather wicker and no-rust aluminum makes an impressive statement on porches, decks and patios...guaranteed outdoors or in! Four-color brochures, $2.

128 • M. Craig Cabinetmaker. Each piece an original in the forefront of contemporary design. Mahogany and American hardwoods are the predominant materials used. More than 40 creations featured in the portfolio. $15.

129 • Maitland-Smith. Our fine products are handmade by expert craftsman in our factories and by artisans throughout the world. The pieces combine natural and exotic materials, crafted in time-honored methods.

continued

130 • McGuire Furniture Portfolio. 100-page book, 145 color photographs featuring our classic collection of the premier rattan furniture designs. Also shown are designs from the McGuire Special Collections, including bamboo tables and solid teak. $15.

131 • Niermann Weeks Company, Inc. Over 400 heirloom quality lighting, furniture and accessory designs are featured in the new 1998 catalog. Trade only. Call (410) 923-0123. Catalog, $50.

132 • Old Hickory Furniture Co. 100 years of handcrafting hickory sapling furniture adds up to an array of unique, comfortable, durable designs for the home and hospitality.

133 • Pearson Company. Manufacturer of fine quality custom-ordered furniture. More than 500 styles available in 1,000 fashionable fabrics and leathers complemented with optional seating and decorative trim. $1.

134 • Phyllis Morris Originals. The foremost designer and manufacturer of luxurious custom furniture. Please send $25 for the 1998 full-color portfolio, finish sample chart, specification catalog and price list.

135 • Pierce Martin. Your professional design resource, only available through your interior designer or architect.

136 • Quatrin, Inc. Full color catalog of finely crafted reproduction furniture line, with a historical perspective, dimensions, yardage requirements and finish options along with pricing. Send check or money order for $25.

137-139 • Reed Bros. Hand carved indoor and outdoor furniture and accessories for luxury homes, hotels, restaurants, resorts. Custom woodcarving our specialty. Circle (#137) $15 U.S.; (#138) $20 Canada/Mexico; (#139) $25 all others.

140 • Renaissance. Renaissance offers to the trade a full-color binder of cast stone planters, tables, statuary and mantels. No charge with resale number. To the trade only.

141 • Roche-Bobois. The international collection of exclusive, contemporary furniture is presented in a 100-page, full-color catalog. Exciting new concepts in leather and fabric seating, wall systems, occasional tables, bedroom and dining room furniture. $10.

142 • Summer Hill Ltd. A unique line of furniture, fabrics and wallcoverings made to last from generation to generation. Timeless yet fresh, the designs are created by Rela Gleason. Catalog, $55.

143 • Trosby. Manufacturers of the finest English reproduction furniture for home and office. Catalog illustrates over 100 pieces. Our custom capability is unlimited. $12.

144 • Please send me all of the free items in this category.

JEWELRY & WATCHES/FASHION

145 • Dooney & Bourke. For a catalog of the complete Cabriolet collection, call (800) 226-9041 or visit us at www.dooney.com

146 • Jewelry by Gauthier. Exclusively displays the creative works of wear Art. Award-winning jewelry designer Scott Gauthier's workmanship is unprecedented and his imagination is limitless. Explore the beauty and elegance.

147 • Patek Philippe. Discover the heritage of the world's finest watchmaker. For a free catalog, call (212) 581-0870.

KITCHEN AND BATH

148 • American Society of Interior Designers. Free "Knowledge and Solutions" kit, call (800) 610-ASID. Free interior design referral service, call (800) 775-ASID (residential) or (800) 610-ASID (commercial). Visit our website at www.interiors.org.

149 • American Standard. We Want You To Love Your Bathroom–a bathroom guidebook from American Standard overflowing with facts, ideas and inspiration. 32-page brochure. $2.

150 • Ann Sacks Tile & Stone. Our 160-page color catalog is filled with product lines and decorating ideas, $18. Also available is our free brochure, listing dealer and showroom locations.

151 • Canac Kitchens, A Kohler Company. Full-color "Kitchen Planner" is the ultimate guide for creating the kitchen you've always wanted. Easy-to-read and loaded with pictures. $5.

152 • Christians Interior Design. Handmade in England, this famous manufacturer offers five classic styles which carry through their range of luxury kitchens, bedrooms, bathrooms and study. The Christians Book of Furniture has received international acclaim. $15.

153 • Downsview Kitchens. Euro-technology combines with American design flairs to make Downsview the premier choice in kitchens. Send $5 for our 48-page color brochure or pick up a copy at your nearest showroom. Showroom info, call (905) 677-9354. $5.

154 • DuPont CORIAN®. Elegant and affordable design for the kitchen and bath. Color brochure with photographs and suggestions for beautiful and practical ways to use CORIAN®. Call (800) 4-CORIAN or visit www.corian.com

155 • Franke. Innovative international manufacturer of highest quality stainless steel, synthetic, granite titanium sink systems, faucets, custom accessories, water filters and dispensing units. A myriad of design choices. Color brochure, call (800) 626-5771.

156 • Gaggenau USA. Offering convection ovens, gas and electric cooktops, barbecues, steamers, fryers, hoods and integrated dishwashers. 64-page magazine with stunning photos, $5. Call (800) 936-5435 or visit www.Gaggenau.com

157 • Heritage Custom Kitchens, Inc. High-end custom cabinetry can be seen in this beautiful, 50-page full color brochure. Styles include traditional, Old World and contemporary. $12.

158 • Kallista. Kallista brings its strength of elegant designs with enduring value to the kitchen and bath. Send $10 for a full-color catalog.

159 • KitchenAid. A complete line of thoughtfully designed appliances including a new dishwasher with stainless steel interior, refrigerators, cooktops, built-in ovens, ranges, clothes washers, dryers and more. Please call (800) 422-1230 or visit www.KitchenAid.com.

160 • Kohler Bath & Kitchen Ideas. A complete set of full-color product catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. Please call (800) 4-KOHLER, ext. BA9. Kohler & Co. $8.

161 • La Cornue. A professional range available in 15 porcelainized colors and 6 choices of trim, incorporating the best of everything in cooking including traditional "French Hot Plate", BBQ, gas and electric ovens. Call (800) 892-4040 for $10 color catalog.

162 • Meyer Corporation...Anolon Professional. The first word in gourmet cookware. Appealing design, amazing performance. Hard-anodized surface combined with DuPont's finest nonstick coating, Autograph®, guarantees food won't stick. Call (800) 388-3872.

163 • Miele Appliances. Superb European dishwashers, laundry products, ovens, cooktops and vacuum cleaners. Extraordinary products for ordinary tasks. To speak directly to your local Miele appliance dealer, call (800) 579-1167; your local vacuum dealer, (800) 694-4868.

164-165 • Newport Brass. Circle (#164) for free 4-page full-color brochure featuring most popular models of faucets. Circle (#165) for full 100-page catalog showing all faucet sets, tub and shower sets and bath accessories. $10.

166 • Plain & Fancy Custom Cabinetry. Inviting, full-color catalog takes you through a wide range of exciting and beautiful ideas for kitchens, baths and furniture for any room in the home. Available East of the Mississippi only. $10.

167 • Poggenpohl U.S., Inc. World-renowned European kitchen and bath cabinetry manufacturer offers a large variety of front styles in wood, lacquer, laminates and stainless steel, from traditional to avant garde designs. Literature package, $15. Call (800) 987-0553.

168 • Poliform. To order Poliform brochures illustrating our kitchens, closet systems, wall units, bedroom and dining room furniture, send $15 to Poliform, 1379 The Merchandise Mart, Chicago, IL 60654 or call (312) 321-9600. Catalog free at showroom.

169 • Quality Custom Cabinetry. Finest cabinetmaker in French, English, Shaker, or Olde World. Saturate yourself in our new 44-page book, showcasing the best in designs for kitchens, baths and libraries. Send $6 or call (800) 909-6006.

170 • Robern. Explore the Art of Storage. 24-page color booklet with ideas on the most innovative mirrored storage, lighting and accessories for the bath. Free.

171 • Rutt Custom Cabinetry. Let Rutt's Design Folio inspire your creativity. Filled with classic styles and design concepts for virtually every room in your home. The only American cabinet maker who will design, cut, fit and finish to your specifications. $15.

172 • SieMatic Corporation. The SieMatic Kitchen Book is a 150-page full color book illustrating the finest in kitchen design. $19.95.

173 • Snaidero Kitchen & Design. It's been said that Snaidero wrote the book on "Kitchen Design." Now you can have your very own copy for only $25, with 194 pages of unique designs and space solutions, including collaborations with noted Ferrari stylist Pininfarina.

174 • Sub-Zero Freezer Company. Sub-Zero's 700 Series offers convenient and versatile refrigeration anywhere in the home. This innovative design option takes refrigeration out of the kitchen–and into the bedroom, the hearth room or the media room.

175 • THG USA. Wildly expensive. And worth it. Fine decorative hardware from THG. Gorgeous accoutrements for your bath, spa, private luxurious spaces. Literature portfolio, $3.

176 • Viking Range Corporation. The originator of commercial-type equipment for the home, outfitting the ultimate kitchen with a full line of products, including cooking, ventilation, cleanup and refrigeration. Call (888) 845-4641.

177 • Waterworks. Exclusive products include bath fittings and accessories, unique washstands, furniture, tile and stone. The only showroom in the country to offer this comprehensive selection of bath and kitchen components. Call (800) 899-6757. $10.

178 • Wood-Mode, Inc. A beautiful 16-page brochure answers questions about cabinetry and illustrates many of the door styles and finishes featured in the Wood-Mode line. Call (800) 635-7500.

179 • Please send me all of the free items in this category.

LIGHTING

180 • Academy Lamps. Hand-wrought iron from our own factory. The finest brass, bronze, crystal and alabaster imported from Europe. Sconces, chandeliers, lanterns, billiards, ceiling fixtures and exterior. Catalog, $10.

181 • Arte De Mexico. $8 catalog features over 400 different hand-forged wrought iron lighting fixtures. For information, call (818) 508-0993 or visit www.artedemexico.com

182 • Cooper Lighting/Iris. Enhance the design of your home. Iris's commercial-style recessed luminaries provide unparalleled dramatic glare-free lighting. Experience the lighting difference. See the potential of your design in this 4-page brochure.

183 • Crystorama Lighting. Manufacturer of the finest Swarovski crystal, alabaster and traditional brass chandeliers in North America, with product found in premier hotels, clubs and residential homes worldwide. $5.

184 • H.A. Framburg & Co. One of the finest traditions in lighting offers over 400 styles including Gothic, Empire, Victorian, Georgian, Early American, Art Deco, Art Nouveau and Soft Contemporary. $15.

185 • James R. Moder Crystal Chandelier Inc. Catalog of Crystal chandeliers trimmed with Strass®, Swarovski Crystals, hall baskets, Crystal vanity lights, Crystal wall lights and custom Crystal chandeliers. $5 (refundable upon purchase).

186 • Lutron Electronics Co. HomeWorks Integrated Lighting Control System video from Lutron Electronics showcases outstanding installations in several award-winning custom homes and demonstrates the lifestyle benefits of lighting control. Call toll-free (877) 2-LUTRON. Free.

187 • Palmer Hargrave Lamps. An overview of the entire collection, including a variety of lamps, sconces, and ceiling fixtures. Free.

188 • R. Jesse & Company. Full-color catalog showing our collections of floor, table, wall and pendant fixtures in contemporary to more traditional lines. $35.

189 • Schonbek. Founded in Bohemia in 1970, Schonbek is today the largest manufacturer of crystal chandeliers in North America. Contemporary, traditional and retro designs. Custom design is also a specialty. Free video and literature. Telephone (800) 836-1892.

190 • Please send me all of the free items in this category.

MISCELLANEOUS

191 • Chestatee. Free brochure shows the property's master plan and gives a brief amenity overview.

192 • The Island of Lana'i, Hawaii. The Koele Resort and The Resort at Manele Bay create one unique community with two different lifestyles. Residential opportunities include a variety of townhomes, custom single-family homes and home sites. (Fee Simple). Call (808) 565-4800.

193 • Raymond Enkeboll Designs° 1996. Exquisite architectural woodcarvings. Color product catalog shows capitals, moldings, onlays, panels available in maple red oak and cherry. $20.

194 • SwimEx Systems. In a space no longer than 200 square feet, the SwimEx pool's adjustable laminar water flow, created by a patented paddle wheel propulsion system, lets you swim, run or exercise against a smooth deep water current. Free literature.

195 • Zen Associates, Inc. Specializing in landscape architectural design services for both interior and exterior, contemporary and traditional gardens. Full-color brochure, $10.

TABLETOP

196-197 • Steuben. For nearly a century, the master glassmakers and designers of Steuben have been crafting the finest crystal into gifts of rare and timeless beauty. Call (800) 424-4240. Circle (#196) Seasonal Catalog, $2. Circle (#197) Full-color Annual Catalog, $8.

198 • Swarovski Selection. A line of contemporary crystal objects for the home, designed by leading international designers such as Andree Putman and Borek Sipek. The collection includes vases, bowls, clocks and candleholders. Call (800) 426-3088.

199 • Villeroy & Boch. Setting tasteful tables with exceptional designs in china, crystal and silver. Styles for elegant entertaining or casual everyday dining. Free color booklet.

TO *the* TRADE

IN THE SHOWROOMS

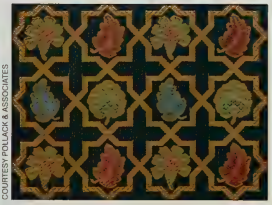
● Lelievre

"The grand, grand tradition is what I like," says **Marie-Christine de La Rochefoucauld**, referring to the silks and damasks of Lelievre (33-1-43-16-88-00) and Tassinari & Chatel. Grandest of the grand is Tassinari's lampas, or satin damask, which has two sets of warps and is woven in rich colors. Tassinari & Chatel, founded in 1680, was acquired by Lelievre in January along with its documents, which include orders from Louis XVI for the private rooms at Versailles and textiles by Philippe de La Salle, the 18th-century fabric designer. One of his designs for Marie Antoinette, a silk pattern of oak leaves and acorns, as reinterpreted by Lelievre, now frames a window in the firm's Paris showroom.



MARINA FAUST

Marie-Christine de La Rochefoucauld, right, at Lelievre



COURTESY POLLACK & ASSOCIATES

● Pollack & Associates

Pollack & Associates (212/421-8755) has a new large weave called *Süleyman*, suggesting the Ottoman origins of the pattern, which has brocaded flowers against a ribbed ground. *Süleyman Grille* is the coordinate.



COURTESY POLLACK & ASSOCIATES

At Pollack & Associates, *Süleyman Grille*, top, and *Süleyman*, above

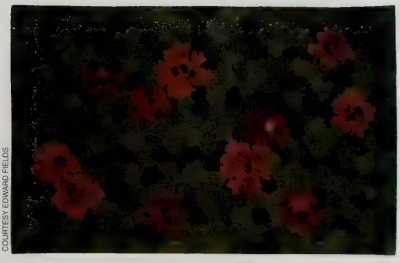


COURTESY RANDOLPH & HEIN

● Galbraith & Paul

At Randolph & Hein's New York showroom (212/826-9898), there is a new collection of hand-block-printed silk fabrics from Galbraith & Paul, a firm that is also known for its papermaking. Among the fabrics are *Sunflower*, a design of large stylized celadon-and-beige blossoms on indigo; *Spiral*, a pattern of swirling lines that comes in gold or celadon; *Heat Wave*, an explosion of daisy medallions against a background of flame images; and *Leaf*, a pattern of spindly leaf shapes in celadon.

Galbraith & Paul's *Heat Wave* fabric in tangerine, below



COURTESY EDWARD FIELDS

***Field & Garden* wool rug, left, at Edward Fields in New York**

● Edward Fields

Field & Garden is a new carpet from Edward Fields (212/310-0400) with red and pink flowers on a background of shades of green. The design is in a painterly style. *Shoji*, a wool-and-silk carpet, has a grid of pale brown, rust and beige squares reminiscent of the Wiener Werkstätte. An Emile-Jacques Ruhlmann design inspired *Bagatelle*'s pattern of overlapping stars.

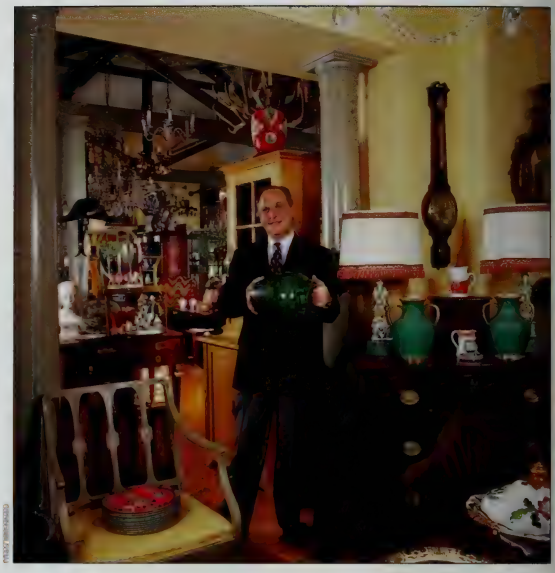
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TO *the* TRADE

FINE REPRODUCTIONS

Kindel Furniture Company has introduced new reproductions of important pieces from the Winterthur Museum, including two tables by Charles-Honoré Lannuier, a Frenchman who helped to define New York Empire furniture. The Lannuier card table is an exact copy of the original, which was owned by Dolley Madison and may have been used in the White House. Among Kindel's adaptations are a Philadelphia Empire canopy bed (below) and a Lannuier lamp table in mahogany with ebonized paw feet and lyre-shaped panels between the legs. Kindel Furniture Company, 100 Garden St., Grand Rapids, MI 49501; 616/243-3676.





ANTIQUES IN TEXAS

"Their antiques are very decorative, and they work hard to cover other markets and bring things back so that I don't have to leave town," Texas designer **Richard Holley** says of Houston dealers David Lewis and Ernest Maese. The pair have four shops, but Holley (above, at the shop) is partial to their flagship location on Ferndale, **Lewis and Maese**, which is filled with 17th- through 19th-century American and English furniture, chandeliers, mirrors, porcelain and paintings. The pieces range from a 100-year-old Chinese glazed jug for $180 to a $24,000 turn-of-the-century Baccarat chandelier, and Holley says that each visit yields something unexpected, such as a set of cognac-colored velvet draperies, a ca. 1800 Scandinavian painted chair and an American serpentine mahogany chest from about 1800. Although they get an occasional container from Europe, Lewis and Maese find most of their antiques in the U.S. Lewis and Maese, 2940 Ferndale, Houston, TX 77098; 713/942-7200. □

TAILOR-MADE SHADES FROM BOSTON

Though he's based in New York, designer **Richard Keith Langham** goes to Boston to have lampshades (right) made for his clients. The reason, he says, is **Blanche P. Field**. "I can give them the most difficult designs, and they turn them right around," Langham says. "I like to do layered things with fabrics from the fashion world; no matter what I send, they do an impeccable job." Blanche P. Field was a turn-of-the-century Bostonian who made lampshades for the great houses in Newport, Rhode Island. The firm was passed down through her family and, finally, to partners John Schieffelin and Stephen Walk. Today's Blanche P. Field counts **Bunny Williams**, **Bruce Gregga** and **Juan Pablo Molyneux** as clients. Says Schieffelin, "We make our own frames, and that gives us a tremendous range." The inventory of shades sounds like a Gilbert and Sullivan patter song: "We do pleated, smocked, shirred, parchment and paper," he adds. Blanche P. Field, 1 Design Center Pl., Boston, MA 02210; 617/423-0715.





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A listing of the designers, architects and galleries featured in this issue

Pages 56–72:
THOMAS PHEASANT, INC.
1029 THIRTY-THIRD STREET N.W.
WASHINGTON, D.C. 20007
202/337-6596

INTRODUCING NEW LINES

Pages 76–83:
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NEW YORK, NEW YORK 10018
212/465-0590

CARSON'S INC.
910/887-3544

CASA BIQUE INC.
910/472-7700

TYNDALE
773/384-0800

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LOS ANGELES, CALIFORNIA 90069
310/855-2567

CAMPION A. PLATT, ARCHITECT
155 SIXTH AVENUE
NEW YORK, NEW YORK 10013
212/463-0028

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FOCUS ON COLOR

Pages 86–102:
BARBARA BARRY INCORPORATED
9526 PICO BOULEVARD
LOS ANGELES, CALIFORNIA 90035
310/276-9977

GREG JORDAN INCORPORATED
504 EAST SEVENTY-FOURTH STREET
NEW YORK, NEW YORK 10021
212/570-4470

CHRISTOPHER NORMAN
212/644-4100

SCALAMANDRE
800/932-4361

STARK CARPET
212/752-9000

GEOFFREY BRADFIELD INC.
105 EAST SIXTY-THIRD STREET
NEW YORK, NEW YORK 10021
212/758-1773

DALMA DECORATIVE PAINTING
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OLD WORLD WEAVERS/STARK CARPET
212/752-9000

THOMAS BRITT, INC.
136 EAST FIFTY-SEVENTH STREET
NEW YORK, NEW YORK 10022
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VOYTEK RUTKOWSKI
48-601-65-76-65

RICHARD KEITH LANGHAM, INC.
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NEW YORK, NEW YORK 10022
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800/632-0076

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800/232-6181

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NEW YORK, NEW YORK 10021
212/988-6811

DENNING & FOURCADE
111 EAST FIFTY-SIXTH STREET
NEW YORK, NEW YORK 10022
212/759-1969

ROSE CUMMING
212/758-0844

TASSINARI & CHATEL
33-1-42-61-74-08

COLLECTING ANTIQUES

Pages 104–120:
PETER MARINO + ASSOC. ARCHITECTS
150 EAST FIFTY-EIGHTH STREET
NEW YORK, NEW YORK 10155
212/752-5444

ARIANE DANDOIS
33-1-42-22-14-43

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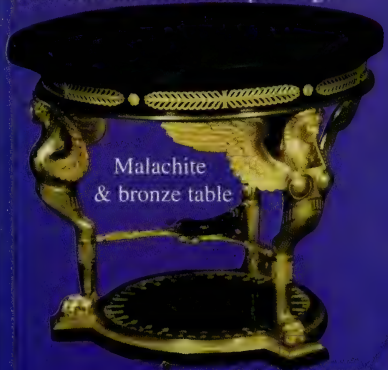
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